BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC PROGRAMS
1985-86

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CECILIA BALLARD, *flute*

Student of Ted Wight

Assisted by:

Vivian Harmer, *flute*
Lauri Richardson, *piano*

in

SENIOR RECITAL

8:00 p.m.
Friday, August 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Flute in F Major,
op. 1..........................Benedetto Marcello
(1686-1739)

Adagio
Allegro
Largo
Allegro

Andante and Scherzo, op. 51............Albert Roussel
(1869-1937)

Dialogo angelico...................Goffredo Petrassi
(1904-)

Miss Harmer, second flute

Sonata for Flute and Piano............Francis Poulenc
(1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

INTERMISSION

Concerto No. 2 in D Major,
K. 314...................Wolfgang Amadeus Mozart
(1756-1791)

Andante ma non troppo
Allegro

Sonatina for Flute and Piano.............Eldin Burton
(1922-)

Allegretto grazioso
Andantino sognando
Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

TED WIGHT, *flute*
LYSA WIGHT RYTTING, *harp*

Assisted by:

Cecilia Ballard, *flute*
David Dalton, *viola*
Julie Zumsteg, *cello*

IN MEMORIUM OF SAMUEL O. PRATT (1925-1985)

8:00 p.m.
Friday, September 6, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major, BWV 1032............Johann Sebastian Bach
(1685-1750)

Allegro moderato
Siciliano
Allegro

Sicilienne, from *Pelléas et Mélisande*, op. 80...Gabriel Fauré
(1845-1924)

Trio des jeunes Ismaelites,
from *L'enfance du Christ*, op. 25.......Hector Berlioz
(1803-1869)

Cecilia Ballard, *flute*

Sonata for Flute, Viola, and Harp.............Claude Debussy
(1862-1918)

Pastorale
Interlude
Final

David Dalton, *viola*

INTERMISSION

Prelude and Aria for Alto Flute and Harp......Samuel O. Pratt
(1925-1985)

Prelude Four for Harp Solo...................Samuel O. Pratt

At Dusk......................................Arthur Foote
(1853-1937)

Julie Zumsteg, *cello*

Fantasie per flauto e arpa...................Virgilio Mortari
(1902-   )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CAROLYNN TORONTO, *piano*

Student of Marlene Bachelder

Assisted by:

Marlene Bachelder

in

PREPARATORY RECITAL

7:00 p.m.
Tuesday, September 10, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in B-flat Major,
BWV 866, from *Das Wohltemperirte*
Clavier, I......................Johann Sebastian Bach
(1685-1750)

Sonata No. 5, op. 10, no. 1..............Ludwig von Beethoven
(1770-1827)

Allegro molto e con brio

Prelude, op. 11, no. 11...................Alexander Skryabin
(1872-1915)

Allegro assai

Rhapsodie in B Minor, op. 79, no. 1...........Johannes Brahms
(1833-1897)

INTERMISSION

Concerto No. 1 in C Major....................Robert Muczynski
(1929-)

Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARY J. REEVE, *soprano*

Student of Rebecca Wilberg

Assisted by:

Vanesa Read, *piano*

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Wednesday, September 11, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Ch'io mai vi possa, from *Siroe*.........George Frideric Handel
(1685-1759)
Cara sposa, from *Rinaldo*..............George Frideric Handel

Che fiero costume.........................Giovanni Legrenzi
(1626-1690)

II

Zueignung, op. 10, no. 1.......................Richard Strauss
(1864-1949)
Die Mainacht, op. 43, no. 2...................Johannes Brahms
(1833-1897)
Ungeduld, D. 795/1............................Franz Schubert
(1797-1828)
Durch Zärtlichkeit und Schmeicheln,
from *Die Entführung aus dem Serail,* K. 384................Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

III

Villanelle, from *L'est nuit d'été,* op. 7......Hector Berlioz
(1803-1869)
C'est l'extase langoureuse, from
Ariettes oubliées......................Claude Debussy
(1862-1918)
Haï Luli..................................Arthur Coquard
(1846-1910)

Chère nuit..................................Alfred Bachelet
(1864-1949)

IV

I Hate Music, A cycle of five kid
Songs for Soprano....................Leonard Bernstein
(1918-)

A Little China Figure............................Franco Leoni
(1864-1949)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LAUREL ROBERTS, *piano*

Student of Robert Smith

Assisted by:

Sally Smith, *piano*

in

PREPARATORY RECITAL

8:00 p.m.
Thursday, September 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in E Major, BWV 878,
from *Das Wohltemperirte*
Clavier, II......................Johann Sebastian Bach
(1685-1750)

Sonata No. 17 in D Minor, op. 31, no. 2..Ludwig van Beethoven
(1770-1827)

Largo - Allegro
Adagio
Allegretto

INTERMISSION

Carnaval, op. 9..............................Robert Schumann
(1810-1856)

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Papillions
Lettres dansantes
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Colombine
Valse allemande
Paganini
Aveu
Promenade
Marche de Davidsbündler

Variations on a Theme by Paganini, for
two pianos.........................Witold Lutoslawski
(1913-   )

Sally Smith, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBECCA RICHARDS, *violin*

Student of Barbara Williams

Assisted by:

Jayne Galloway, *piano*

in

PREPARATORY RECITAL

Saturday, September 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Variations on a Theme of Corelli....Giuseppe Tartini--Kreisler
(1692-1770)
Arioso...........................Johann Sebastian Bach--Franko
(1685-1750)
Capriccio in D..................Federico Fiorillo--d'Ambrosio
(1753-1823)
Praeludium and Allegro.........................Fritz Kreisler
(in the style of Pagnani) (1875-1962)

Concerto in C. Major, op. 48................Dmitri Kabalevsky
(1904-)

Allegro molto e con brio
Andantino cantabile
Vivace giocoso

Moto perpetuo.................................Ottokar Nováček
(1866-1900)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLARINE DOWNS, *soprano*

ROBERT DOWNS, *baritone*

MONA SMITH, *piano*

in

FACULTY RECITAL

8:00 p.m.
Friday, September 20, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

I Know a Bank Whereon the Wild Thyme Blows.......Charles Horn
(1786-1849)
O Lovely Night.................................Landon Ronald
(1873-1938)
At Parting...................................James H. Rogers
(1957-1940)

Robert and Clarine Downs

II

This Day Is Mine................................Harriet Ware
(1877-1962)
It Must Be Me..............................Leonard Bernstein
(1918-   )
My Friend.................................Albert Hay Malotte
(1895-1964)
Let All My Life Be Music.....................Charles Spross
(1874-1962)

Clarine Downs

III

There Is a Lady Sweet and Kind..............Norman Dello Joio
(1913-   )
An Old Song Resung...........................Charles Griffes
(1884-1920)
Hills of Home......................................Oscar Fox

Shaddrack...................................Robert MacGimsey

Robert Downs

IV

Christopher Robin Is Saying His Prayer........................Harold Fraser-Simson
(1872-1944)
What Is There Hid in the Heart of a Rose.....Daniel Protheroe
(1866-1934)
Chinese Mother Goose Rhymes.................Bainbridge Crist
(1883-1969)

Lady-Bug
Baby Is Sleeping
What the Old Cow Said
The Mouse
Of What Use Is a Girl?
Pat a Cake
The Old Woman

Clarine Downs

V

The Builder.........................Charles Wakefield Cadman
(1881-1946)
High Flight...................................John Sacco

Without a Song................................Vincent Youmans
(1898-1946)
Song of The Open Road.....................Charles Hay Malotte
(1895-1964)
Robert Downs

VI

Selections from *Fiddler on the Roof*...............Jerry Bock
(1928-   )

If I Were a Rich Man
Do You Love Me?
Sunrise, Sunset

Will You Remember, from *Maytime*..............Sigmund Romberg
(1887-1951)
Robert and Clarine Downs

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBECCA ANN NIELSEN, *flute*

Student of Ted Wight

Assisted by:

Jeffrey M. Nielsen, *piano*

in

PREPARATORY RECITAL

6:00 p.m.
Friday, September 20, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E-flat Major, BWV 1031.........Johann Sebastian Bach
(1685-1750)

Allegro moderato
Siciliano
Allegro

Syrinx.....................................Claude Debussy
(1862-1918)

Night Soliloquy.................................Kent Kennan
(1913-)

INTERMISSION

Suite in A Minor.......................Georg Philipp Telemann
(1681-1767)

Overture
Les plaisirs
Air à l'Italien
Two Minuets
Rejouissance
Two Passapieds
Polonaise
Conclusion

Fantaisie.................................Philippe Gaubert
(1879-1941)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MICHAEL RICHARDS, *horn*

Student of Ellen Powley

Assisted by:

Jayne Galloway, *piano*

in

PREPARATORY RECITAL

5:00 p.m.
Saturday, September 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Major...........George Friderick Handel--Reynolds
(1685-1759)

Adagio

Concerto No. 3 in E-flat Major,
K.447........................Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Romanze - Larghetto
Allegro

Five Images.................................Norman Dello Joio
(1913-)

Cortege
Promenade
Day Dreams
The Ballerina
The Dancing Sergeant

Ellen Richards and Cynthia Richards, *piano*

Nocturne, op. 35, no. 10......................Reinhold Glière
(1875-1956)

Concerto, op. 11.............................Richard Strauss
(1864-1949)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

YVONNE FARNSWORTH, *flute*

Student of Susan Goodfellow

Assisted by:

Norene Emerson, *piano*

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Tuesday, September 24, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ungarische Volksweisen....................Béla Bartók--Szigeti
(1881-1945)

Partita in A Minor, BWV 1013............Johann Sebastian Bach
(1685-1750)

Allemande
Corrente
Sarabande
Bourrée anglaise

Liebesleid (Love's Sorrow).....................Fritz Kreisler
(1875-1962)

INTERMISSION

Flute Concerto, FS 119...........................Carl Nielsen
(1865-1931)

Allegro moderato
Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBEKAH ANN LOWE, *flute*

Student of Susan Goodfellow

in

SENIOR RECITAL

8:00 p.m.
Wednesday, September 25, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 6........................Jean-Marie Leclair
(1697-1764)

Adagio
Allegro
Allegro ma non troppo

Sonata in F Major...................François Devienne
(1759-1803)

Allegro
Adagio cantabile
Allegretto non troppo

Fantaisie...............................Georges Hüe
(1858-1948)

INTERMISSION

Poem.................................Charles T. Griffes
(1884-1920)

Sonata for Flute and Piano,
op. 31...........................Paul Hindemith
(1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft
Marsch

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAMES A. WAITE, *violin*

Student of Percy Kalt

Assisted by:

Mark Taylor, *violin*
Chip Prince, *piano, harpsichord*
The Friends of Jim Waite Chamber Ensemble

in

GRADUATE RECITAL

8:00 p.m.
Thursday, September 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Two Violins in D Minor,
BWV 1043........................Johann Sebastian Bach
(1685-1750)

Vivace
Largo, ma non tanto
Allegro

Sonata No. 9 in A Major, op. 47,
Kreutzer.........................Ludwig van Beethoven
(1770-1827)

Adagio sostenuto - Presto
Andante con variazioni
Finale: Presto

Sonata for Violin and Piano in D Minor,
op. 108..............................Johannes Brahms
(1833-1897)

Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

UNITED STATES MARINE BAND

"The President's Own"

Colonel John R. Bourgeois, *Director*
Lieutenant Colonel Charles P. Erwin, *Assistant Director*
Captain Timothy W. Foley, *Assistant Director*

1985 NATIONAL CONCERT TOUR

Captain Timothy W. Foley, *conducting*

4:00 p.m.
Tuesday, October 1, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Marching Down Broadway....................arr. Warren Barker

MARINE BAND SHOWCASE

Zapateado, op. 23...........Pablo de Sarasate--Kline*

Jeffrey Gilliam, *marimba*

The Three Trumpeters for
Cornet Trio......................G. Agostini--Bainum

Napoli......................Herman Bellstedt+ --Simon

Roger Oyster, *euphonium*

Trio of the Birds.....................J. Pillevestre

Gail Bowlin, Gail Dempster and
Sharon Winters, *piccolo trio*

Four Brothers..................Jimmy Guiffre--Hockett*

Ronald Hockett, John Boyd, Irvin Peterson
and David Baesel, *saxophone quartet*

UNDER THE BIG TOP - A Medley of Circus Music

ENTRY MARCH: Barnum and Bailey's Favorite....................Karl L. King+
AERIALISTS: Wedding of the Winds........John T. Hall+
CLOWNS: Slim Trombone.................Henry Fillmore+
ELEPHANTS: Wizard of the West.......Charles E. Duble+
PONIES: Kentucky Sunrise................Karl L. King+
CHARIOT RACE: Storming of El Caney.............Russell Alexander+
SEALS: Daddy's Delight................Frank H. Losey+
FINALE: Quality Plus.....................Fred Jewell+

Michael Ryan, *ringmaster*

Largo al Factotum, from *Il barbiere di Siviglia*...............Gioacchino Rossini--Tabler*

Memory, from *Cats*.................Andrew Lloyd Webber--Bulla*

Michael Ryan, *baritone*

The Stars and Stripes Forever...............John Philip Sousa*+

Michael Ryan, *concert moderator*

*Member U.S. Marine Band
+Original Band Composition

Carter Brey, *cello*

Coming October 8, 1985
8:00 p.m.
Madsen Recital Hall
Student/Faculty $3.50
General Public $4.50

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

UNITED STATES MARINE BAND

"The President's Own"

Colonel John R. Bourgeois, *Director*
Lieutenant Colonel Charles P. Erwin, *Assistant Director*
Captain Timothy W. Foley, *Assistant Director*

1985 NATIONAL CONCERT TOUR

Colonel John R. Bourgeois, *conducting*

8:00 p.m.
Tuesday, October 1, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Rakoczy, from *The Damnation of Faust*............................Hector Berlioz--Smith

Concerto No. 2 in E-flat Major for Clarinet, op. 74....Carl Maria von Weber--Morelli

Polacca

The Carnival of Venice......................Herbert L. Clarke+

God of Our Fathers.....................George W. Warren--Knox*

Gridiron Centennial................John R. Bourgeois*+ --Knox*

Overture-Fantasy from *Hamlet*, op. 67..............Pyotr Il'yich Tchaikovsky--Bowlin*

INTERMISSION

Esprit de corps..................................Robert Jager+

Marching Along.................John Philip Sousa*--Bourgeois*

Selections from *Man of La Mancha*...........Mitch Leigh and Joe Darion--Bulla*

Michael Ryan, *baritone*

American Pageant...............................Thomas Knox*+

Michael Ryan, *concert moderator*

*Member U.S. Marine Band
+Original Band Composition

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DUSTIN REID GLEDHILL, *piano*

Student of David Glen Hatch

Assisted by:

David Glen Hatch, *piano*

in

PREPARATORY RECITAL

7:30 p.m.
Wednesday, October 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Invention in D Minor, BWV 775...........Johann Sebastian Bach
(1685-1750)

II

Rondo in C Major......................Wolfgang Amadeus Mozart
(1756-1791)
Allegretto in C Minor, D. 915..................Franz Schubert
(1797-1828)
Wilder Reiter, from *Album für die Jugend,*
op. 68................................Robert Schumann
(1810-1856)

III

Arabesque......................Johann August Franz Burgmüller
(1766-1824)
To a Wild Rose, from *Woodland*
Sketches, op. 51......................Edward McDowell
(1861-1908)
Toccatina...................................Dmitri Kabalevsky
(1904-)

IV

Twenty-Four Preludes, op. 28.........Frédéric François Chopin
(1810-1849)

No. 6, in 3 Minor
No. 15, in D-flat Major ("Raindrop")

V

Concerto in C Major, Hob. XVIII/1................Joseph Haydn
(1732-1809)

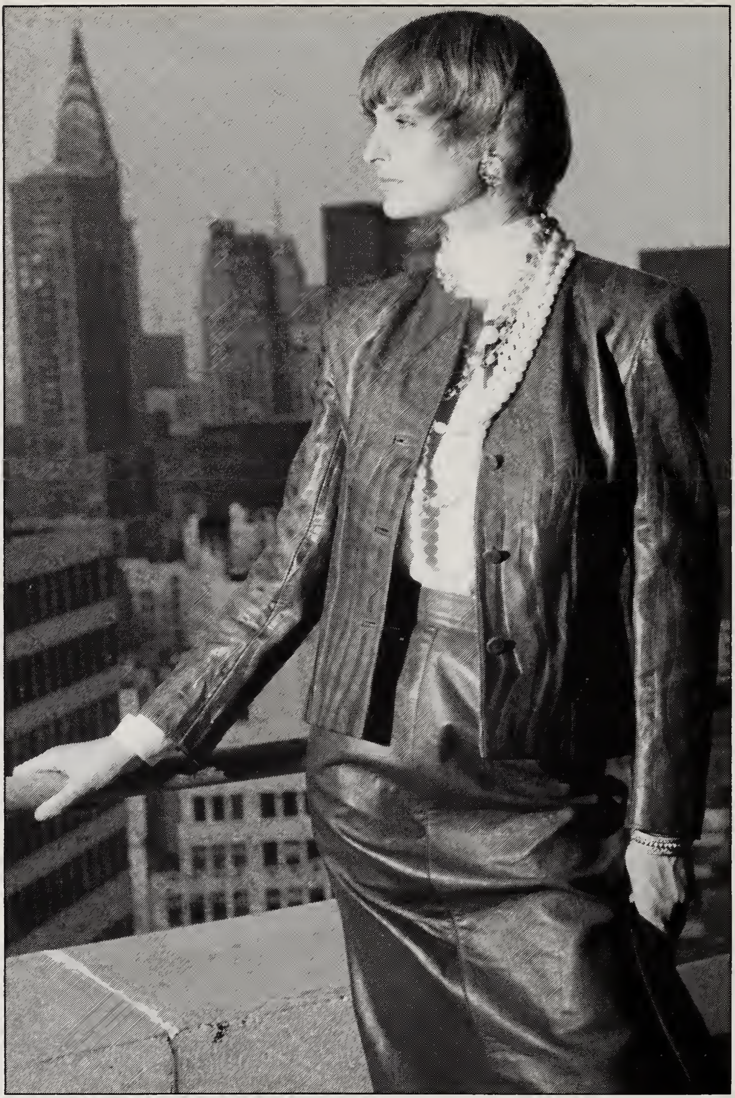
Allegro

Mr. Hatch, *piano*

JOSEPH SILVERSTEIN, Music Director
Symphony Hall, Salt Lake City
September 21, 1985

deJong Concert Hall, BYU
October 3, 1985

UTAH
SYMPHONY



Surveying the cityscape you see
yourself...and love what you see.
In richly embossed brown leather by
Rickie Freeman for Teri Jon.
Her crew collared short jacket over
slim skirt, sizes 4 to 12, $430 in
Better Dresses, Salt Lake Downtown
and Cottonwood. The city shows
many faces...and all of them are you.

ZCMI

Utah Symphony Organization

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(Consultant)

Cover photo of "FIRST LESSON" by Doug Carver — Statue donated to Utah Symphony Abravanel Room by sculptor Dallas F. Anderson and Edward B. Rogers

GILBERT W. SCHARFFS, *Program Editor*
UTAH SYMPHONY OFFICE: 123 West South Temple
TICKETS: 533-6407
ADMINISTRATION AND PROGRAM ADVERTISING: 533-5626

Charles Ketcham

Associate Conductor

Charles Ketcham, Associate Conductor of the Utah Symphony, has conducted some of the major orchestras in the United States, including those of Pittsburgh, Dallas, St. Louis, Indianapolis, Denver, and Portland. He joined the Utah Symphony in 1982 after serving as resident conductor of the San Diego Symphony.

Early on, a Fullbright Fellowship enabled Mr. Ketcham to study in Vienna. Later, after conducting orchestras in Italy, France, Spain, Holland, and Austria, Mr. Ketcham assumed the post of Music Director of the American Opera Workshop in Vienna in 1969. In 1970 he joined the Gulbenkian Orchestra of Portugal as associate conductor, leading concert tours of Spain and Africa.

He returned to America in 1974 to assume the position of resident conductor of the San Diego Symphony. At that time he was among the first to be chosen for the prestigious Exxon Arts Endowment Conductors Program.

In 1979 he was named principal guest conductor of Utah's Ballet West. He has been engaged to return as guest conductor of the Utah Opera following his 1983 debut in Die Fledermaus.

In February, 1983, Mr. Ketcham conducted the Utah Symphony in the world-premiere performance of Richard Adler's "Wilderness Suite," which was subsequently recorded by the Symphony under Mr. Ketcham's direction on RCA's Red Label.

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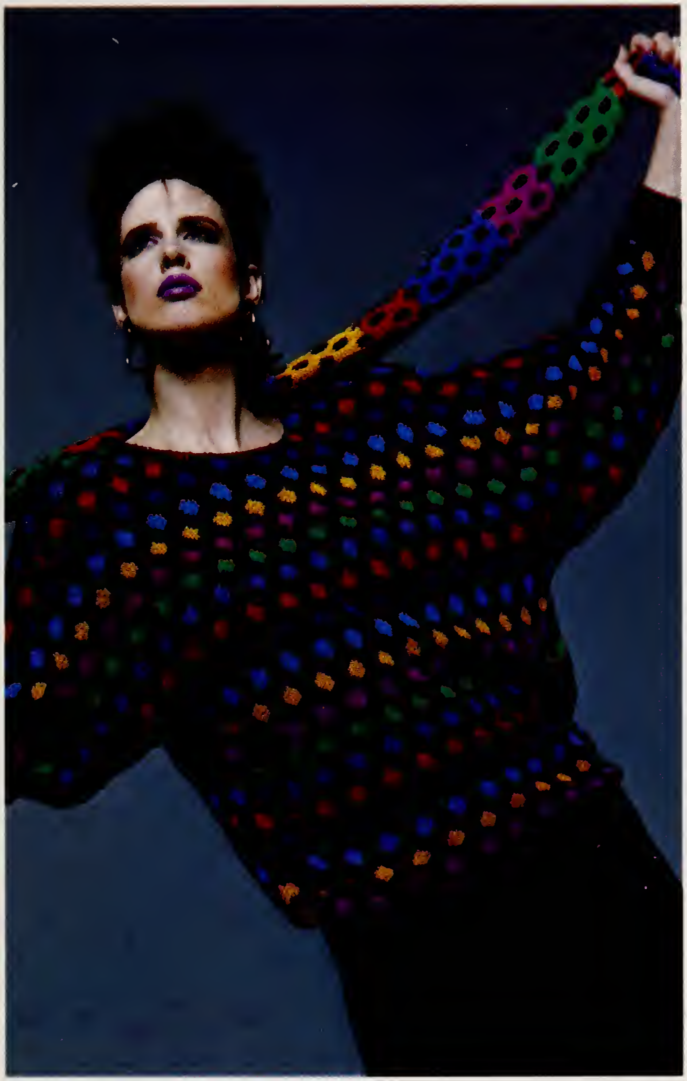

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Tuesday, December 31 **JOSEPH SILVERSTEIN,**
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Saturday, February 15 **JOSEPH SILVERSTEIN,**
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Saturday, April 5 **CHARLES KETCHAM,**
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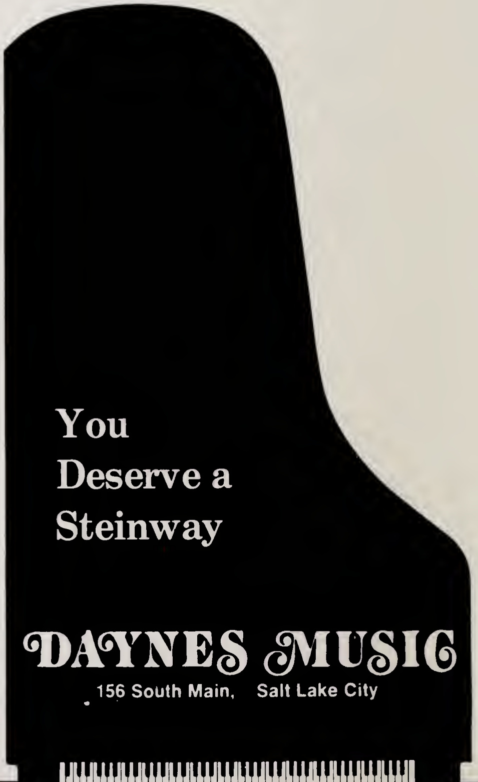
Ricklen Nobis



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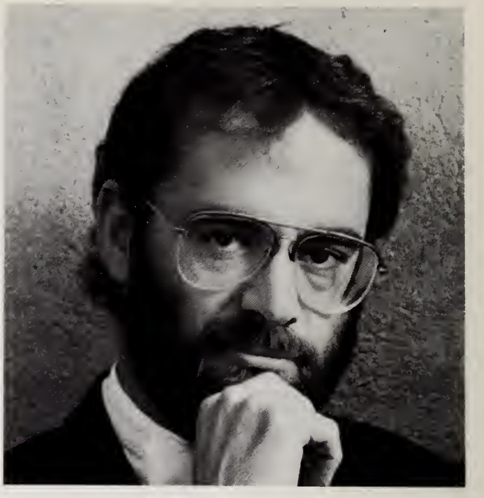
Ricklen Nobis

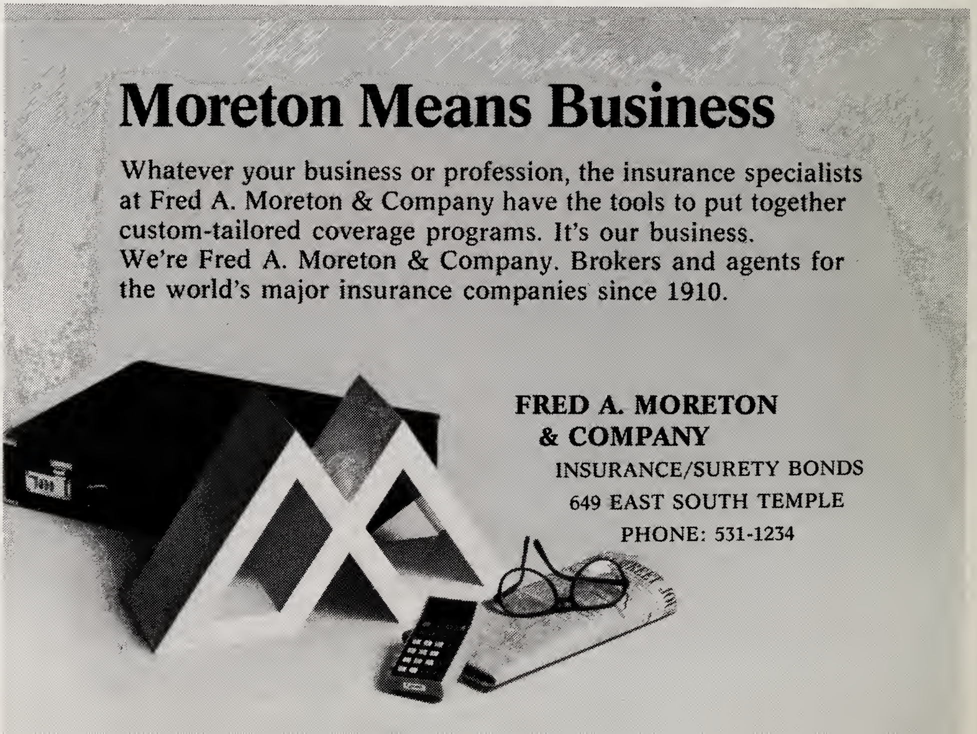


Ricklen Nobis was born and raised in north Idaho, and is a graduate of the San Francisco Conservatory of Music. He is winner of numerous awards including the prestigious Hertz Award from the University of California at Berkeley, which enabled him to study for a year in Paris. At the age of 23, Mr. Nobis abandoned the keyboard and joined the carnival business, operating games on midways all over America for five years. He returned to music shortly after moving to Salt Lake City where he now makes his home.

In addition to serving as principal pianist/harpsichordist with the Utah Symphony, harpsichordist with the Salt Lake Chamber Ensemble, musical director for Repertory Dance theater, producer and host of a daily classical music program broadcast throughout Utah from KUER-FM at the University of Utah, Mr. Nobis also serves on arts and music panels for the Arts Councils of both Utah and Idaho, and is a member of the Board of Directors of the Salt Lake Acting Company, and the Utah Branch of International Visitors.

Last January he was named by Robert Redford as Director of Music Programs for the Sundance Institute.

Mr. Nobis began writing music at about the same time he learned to read (about the age of six), and his works are currently performed and broadcast both here and in Europe, most recently in Iceland and China.



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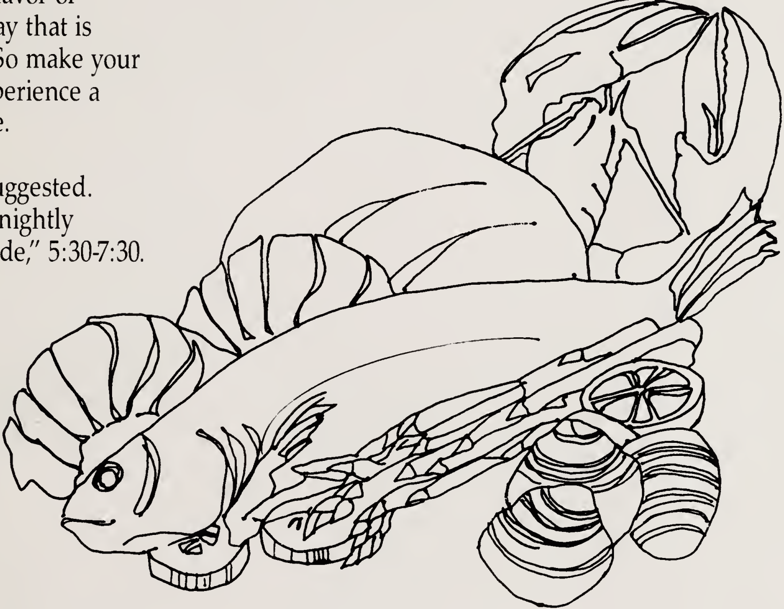

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Charles Ketcham, Associate Conductor

CHARLES KETCHAM, Conducting

Saturday, September 21, 1985 — 8:00 p.m. — Symphony Hall

HANDEL . . . . Concerto Grosso in C minor, Op. 6, No. 8

Allemande
Grave
Andante allegro
Adagio
Siciliana
Allegro

STRAVINSKY . . . . . . *Apollon Musagète

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Prelude
Dirge
Pastorale and Rustic Dances
Fugue

Ricklen Nobis, Soloist

---

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ANDRAS SCHIFF, piano
SCHUBERT: Symphony No. 3
STRAVINSKY: Jeu de cartes
TCHAIKOVSKY: Piano Concerto No. 1

OCTOBER 4-5 **JOSEPH SILVERSTEIN,** conductor
*
and violin soloist
JoANN OTTLEY, soprano
MOZART: Adagio, K.261
MOZART: Violin Concerto No. 2, K.211
MAHLER: Symphony No. 4

OCTOBER 18-19 **JOSEPH SILVERSTEIN,**
**
conducting
CHRISTIE LUNDQUIST, clarinet
BEETHOVEN: Symphony No. 1
DEBUSSY: Rhapsody No. 1 for Clarinet and Orchestra
NOBIS: Full Moon from "Star Pioneers"
TCHAIKOVSKY: Suite No. 4, "Mozartiana"

NOVEMBER 1-2 **GEORGE CLEVE,**
**
guest conductor
GARRICK OHLSSON, piano
MOZART: Symphony No. 31, "Paris"
HONEGGER: Symphony No. 3, Symphonie "Liturgique"
RACHMANINOFF: Piano Concerto No. 1

NOVEMBER 8-9 **YOAV TALMI,**
*
guest conductor
BERLIOZ: Overture to "Benvenuto Cellini"
DEBUSSY: Iberia
DVORAK: Symphony No. 9, "From the New World"

NOVEMBER 22-23 **CATHERINE COMET,**
**
guest conductor
MOZART: Impresario Overture
SCHUBERT: Symphony No. 6
BARTOK: Dance Suite
TCHAIKOVSKY: Romeo and Juliet

NOVEMBER 29-30 **JOSEPH SILVERSTEIN,**
*
conducting
JOSE FEGHALI, Winner of Cliburn International Piano Competition
MOZART: Symphony No. 34
R. STRAUSS: Don Juan
MOZART: Piano Concerto No. 24
DUKAS: The Sorcerer's Apprentice

DECEMBER 6-7 **JOSEPH SILVERSTEIN,**
**
conducting
LILI CHOOKASIAN, contralto
Utah Symphony Chorus
BRAHMS: Song of Destiny
BRAHMS: Alto Rhapsody
PROKOFIEV: Alexander Nevsky

JANUARY 10-11 **CHARLES KETCHAM,**
**
conducting
LYNN HARRELL, cello
BERLIOZ: Le Corsaire Overture
FAURE: Elegy
SAINT-SAENS: Cello Concerto No. 1
SCHUMANN: Symphony No. 4

JANUARY 17-18 **YOEL LEVI,**
*
guest conductor
MIRIAM FRIED, violin
TCHAIKOVSKY: Violin Concerto
SMETANA: The Moldau
SIBELIUS: Symphony No. 5

FEBRUARY 1 **JOSEPH SILVERSTEIN,**
#
conducting (5,000th concert)
LEONTYNE PRICE, soprano
(To Be Announced)

FEBRUARY 7-8 **KAZUYOSHI AKIYAMA,**
**
guest conductor
DAVID BUECHNER, piano
TAKEMITSU: (To Be Announced)
R. STRAUSS: Death and Transfiguration
MOZART: Piano Concerto No. 25, K.503
IBERT: Escales

FEBRUARY 28-MARCH 1 **JOSEPH SILVERSTEIN,**
**
conducting
JOSEF SUK, violin
J.S. BACH: Concerto for Two Violins
MOZART: Violin Concerto No. 3, K.216
DVORAK: Symphony No. 7

MARCH 14-15 **JOSEPH SILVERSTEIN,**
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conducting
ELMAR OLIVEIRA, violin
SCHUMANN: Manfred Overture
WIENIAWSKI: Violin Concerto No. 2
TCHAIKOVSKY: Symphony No. 6, "Pathetique"

MARCH 21-22 **VARUJAN KOJIAN,**
*
guest conductor
ROSSINI: Overture to "La Gazza Ladra"
MENDELSSOHN: Symphony No. 4, "Italian"
SHOSTAKOVICH: Symphony No. 5

MARCH 28-29 **JOSEPH SILVERSTEIN,**
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conducting
CHO-LIANG LIN, violin
MOZART: Symphony No. 36, "Linz"
SIBELIUS: Violin Concerto
ELGAR: Enigma Variations

APRIL 11-12 **CHARLES KETCHAM,**
*
conducting
RALPH MATSON, violin
HAYDN: Symphony No. 99
DEBUSSY: Prelude to The Afternoon of a Faun
BRAHMS: Violin Concerto

APRIL 18-19 **JOSEPH SILVERSTEIN,**
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Utah Symphony Chorus;
(soloists to be announced)
BEETHOVEN: Symphony No. 9

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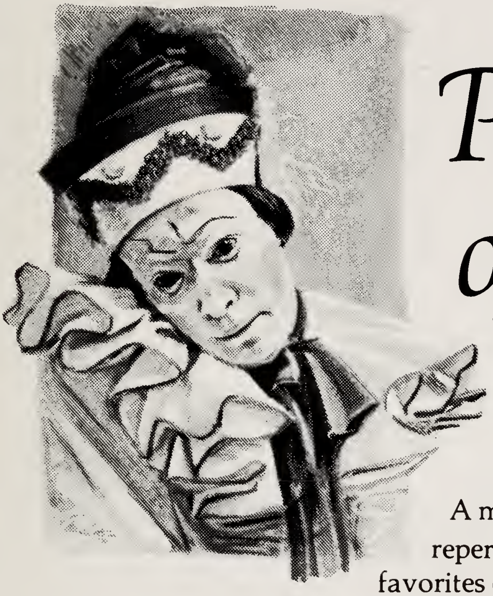

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Notes on the Program

By **LOWELL M. DURHAM**
Professor of Music,
University of Utah

CONCERTO GROSSO OPUS 6, NO. 8
George Frederick Handel (1685-1759)

Handel's opus 6 consists of the twelve Grand concertos written within five weeks in the spring of 1739. With Bach's six Brandenburg Concertos they represent the best in this form. Numbers 16 and 11 of Handel's opus 6 concertos were performed by Joseph Silverstein and the Utah Symphony during a four-concert festival in June commemorating the 300th year since the birth of both Bach and Handel.

1. Concerto No. 8 is really a suite rather than a typical concerto grosso suggests Handel biographer Paul Henry Lang. It begins with a stately serious *Allemande*. The first motif which is heard in imitation "is gradually relegated to the bass, where it seems to defend the original idea against the elaborate figurations in the treble."

Continuing, Lang asserts "this is a dramatic piece, full of surprising deceptive cadences, but Handel has no intention of making the whole of the C minor concerto dramatic, though serious it remains to the end.

2. "There is a short slow movement, marked *Grave*, after which an

3. *"Andante Allegro* plays elegantly with a little ornament in a subdued fashion; the dissonances are soft, and a slight melancholy floats over the piece.

4. "A beautiful flowing *Siciliana* brings warmth, and the final

5. "Allegro fascinates with its metrically sophisticated theme," concludes Lang.

* * * * * *

"The eighth concerto takes on a different form combining characteristics of the suite and the sonata in its succession of movements and contrasting introductions. There are no solo parts in the initial *Allemande* (with which a suite would normally begin). Instead of the *courante* of the suite we have here a *Grave* leading into an *Andante allegro*. The initial air of melancholy returns in the *Adagio*

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introduction to a *Siciliana* (which performs the functions of a *sarabande*). Here sadness persists in the rocking rhythm until it is dispelled by the brisk *gigue*-like finale.

APOLLON MUSAGÈTE

(Ballet in Two Tableaux)

Igor Stravinsky (1882-1971)

The ballet *Apollon Musagète* premiered in Washington with choreography by Adolph Bolm in 1928. It was later re-created in Paris for Diaghilev by Balanchine in whose company's repertoire it has since remained.

The Ballet's sections are marked as follows:

1. *Aissance d'Apollon*
2. *Variations d'Apollon (Apollon et les Muses)*
3. *Pas d'action*
4. *Variations de Calliope*
5. *Variations de Polymie*
6. *Variations Terpsichore*
7. *Variations d'Apollon*
8. *Pas de deux*
9. *Coda*
10. *Apothéose*

In his *Poetics of Music*, a series of six Norton Lectures delivered at Harvard University (Harvard Press 1947), Stravinsky details his philosophy of music.

"The creator's function is to sift the elements he receives from her, for human activity must impose limits upon itself. *The more art is controlled, limited, worked over, the more it is free!*"

The final sentence above forms Stravinsky's *Credo*. One can never be genuinely free until he has worn, overcome and thrown off the chains of slavery, he seems to be saying. In other words discipline, dedication, perseverence. It has ever been thus with greatness. "Instant" Art, Instant Beauty remain willo' the wisps.

* * * * * *

About restrictions imposed in the composition of *Apollo*, Stravinsky wrote: "My freedom thus consists in my moving about within the narrow frame (string orchestra only) that I have assigned myself. . . .

"I shall go even farther: my freedom will be so much the greater and more meaningful the more narrowly I limit my field of action and the more I surround myself with obstacles. *Whatever diminishes constraint diminishes strength*. The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.

"To the voice that commands me to create I first respond with fright; then I reassure myself by taking up as weapons those things participating in creation but as yet outside of it; and the arbitrariness of the constraint serves only to obtain precision of the execution."

* * * * * *

This outline of Stravinsky's artistic *Credo* is of great importance as background to *Apollo*. The composer did not use the Greek God's name idly here. This piece is one of the first in which Stravinsky left behind his oft-termed "barbaric" style *(Rite)* for a Neoclassical one. He further limited his tonal-palette to strings alone. Yet, the result is an expression of richness, fullness and impact. This, above all, is evidence of Stravinsky's "total craft" coupled with inspiration which combine to overcome the rather artificial limitations imposed by the piece's Commission.

* * * * * *

Stravinsky inevitably surprised the music world — as well as his inner circle — with his new works. He seems to have progressed

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logically through several periods, *similar but unlike* Beethoven's Three:

1. *Early Russian*, or *National period* which produced *The Fire-Bird, Petrouchka* and *Rite of Spring* ballets in pre-World War II Paris. The *Fire-Bird* is Romantic-Nationalistic and clearly shows the influence of his teacher, Rimsky-Korsakov.
2. *Neo-Classical Period* — Stravinsky is captivated by the clarity and beauty of line and texture of Classical Greece. *Oedipus Rex* (1927) and *Apollo* (1928) are examples.

The Symphony of Psalms (1930) is thought by many to be the finest work of Stravinsky's "maturity." Again in 1950, the music world was surprised with the world premiere of his much-publicized opera, *The Rake's Progress* which is devoid of the youthful Stravinsky. Instead, it is a radiantly melodious score — written when the composer was 70 — in which he uses the set forms of Mozartean opera — the *quintessence of Neoclassicism.*

3. *Later works.* After 70 Stravinsky became increasingly susceptible to the serial process of Schoenberg's 12-tone style which he had violently assailed in earlier years. Such severe works as *Agon* (1957 ballet) and *Threni* (1958) once again took the music world by surprise.

* * * * * *

When asked to define the difference between the *Rite of Spring* and works like *Apollo Musagète*, the 20th century's unquestionably "greatest" composer replied: *"The difference is twenty years!"*

Stravinsky's breadth of style is evident in his ballet for the Broadway Musical *Seven Light Arts.* The backers of the show were apprehensive about Stravinsky's reception on Broadway. He received a wire in Hollywood from the show's manager: *"Great success. Could be sensational if you authorize arranger Mr. X to add some details to orchestra. Mr. X arranges even the works of Cole Porter."* To which Stravinsky wired back: *"Am satisfied with great success!"*

CONCERTO GROSSO NO. 1 for String Orchestra with Piano Obbligato

Ernest Bloch (1880-1959)

The Concerto Grosso was completed April, 1925 and first performed in Cleveland the following June. Its first major public appearance occurred at Hollywood Bowl, Los Angeles, August 15, 1925.

* * * * * *

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Utah composer Leroy J. Robertson was a pupil of Bloch's, studying with him in Switzerland in the thirties. Ever-present in Robertson's studio was an autographed photograph of Ernest Bloch with this inscription: *To one of great sympathy.* The influence of Bloch has been felt by leading composers.

* * * * * *

In 1954 Bloch enjoyed an avalanche of performances during his 75th Anniversary Festival. The late critic Olin Downes, a longtime Bloch enthusiast, quoted a lengthy letter from Bloch in his New York *Times* column: . . . "I have never subscribed to any theories . . . I have seen so many of them prevail and disappear . . . during my long life! . . .

". . . I had always to pay for not belonging to a group. But I never changed . . . Nowadays, more systems, theories, cure-alls, than ever. How much impotence they are hiding. Each one has his marotte (bauble) and writes about it. Is it not strange that neither Bach nor Beethoven nor Wagner, who wrote so profoundly about all subjects, ever discusses their own ways of creating their works?

". . . So I have no theories, no system — I always made my music as I felt I had to — tonal, atonal, polytonal, chromatic — each work has its own style . . . but I learned all this from the classics. . . .

"Art, for me, is an expression, an experience of life, and not a puzzle game . . . or icy demonstration of imposed mathematical principles . . . or dissection in a laboratory . . . I would add, that in not one of my works have I tried to be original or modern . . . Theories, like novelty, pass so quickly . . . and what remains? My sole desire and single effort has been to remain faithful to my Vision, to be true."

* * * * * *

The Concerto No. 1 was premiered in 1925 in Cleveland where Bloch had been director of its Institute for five years. It had first been conceived for students and its premiere was by students. The occasion marked Bloch's final appearance with the Institute of Music in Cleveland. The concerto has four sections: *Prelude, Dirge, Pastorale* and *Rustic Dances.*

On hearing the Concerto Grosso No. 1 later in Boston in 1925, critic Warren Story Smith wrote, in part: "The *Dirge* is the most original, the most compelling portion of the work," and of the *Pastorale* "charming, but not one of the lush meadows, shepherds piping, happy farmers in ribboned hats, and rakes dancing with milkmaids." In the third section Bloch makes use of some of the Swiss dances he no doubt recalled from his childhood. A most unusual effect is achieved in the middle section of the *Dirge* with the solo of the string sextet *(four violins, viola, cello)* and piano. This lovely movement ends on a quiet note, with the first theme slightly altered.

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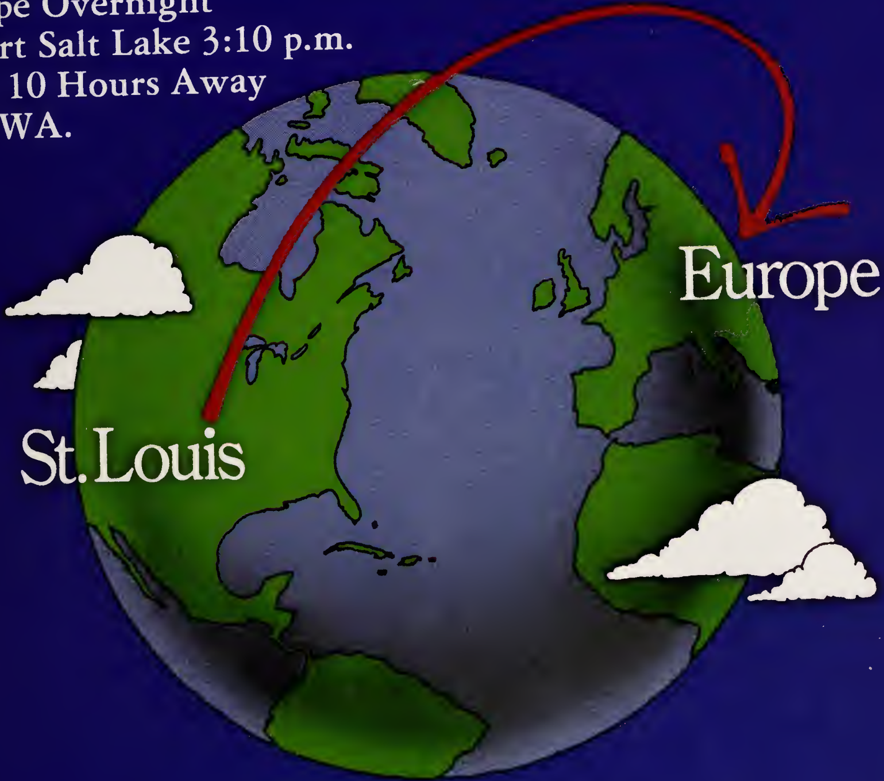

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Player Profile

Marion H. Albiston

Marion H. Albiston joined the Utah Symphony in October, 1958. He has been second trombone since he joined the orchestra with the exception of the 1963-64 season when he was first trombone. A graduate of the University of Utah with a degree in music education, he spent two years in Army bands during the Korean War. Following the war he travelled the Midwest for a year with dance bands. During his early years with the Utah Symphony he also managed a music store. Mr. Albiston also drives the Utah Symphony truck when the orchestra is on tour.

He was married to his first wife, Carolyn, for 33 years. She passed away in 1981. The father of five children, he remarried four years ago. His wife, Hendrika — more commonly known as Henny, provides refreshments for the orchestra and staff at every rehearsal.

Norma Lee Madsen Belnap

Norma Lee Madsen Belnap has been a member of the Utah Symphony since 1944. She is assistant concertmaster and a member of the first violin section. She is also adjunct professor of music at the University of Utah and is a member of the Nationally Certified Teacher of Strings, receiving the National Teacher Recognition Award for three consecutive years.

Four of her students have appeared as soloists in "Salute to Youth" concerts and she currently serves on the State Board of the Utah Federation of Music Clubs and the State Certification Board of the Utah Music Teachers Association.

Listed in several "Who's Who" publications, Mrs. Belnap lists among her teachers Albert Shepherd, Roman Totenberg, Leonard Posner and Berl Senofsky.

She recently married H. Austin Belnap, and is raising three young children.

Edmund Cord

Edmund Cord, principal trumpet, joined the Utah Symphony in September, 1976. A native of Indianapolis, Indiana, he attended Indiana University, receiving the degree of Bachelor of Music in Trumpet in 1972.

Prior to joining the Utah Symphony Mr. Cord was principal trumpet of the Israel Philharmonic for four years. While in Israel he was founding member of the Israel Philharmonic Brass Quintet, and is likewise a founding member of the Utah Symphony Brass Quintet. Mr. Cord has performed with many major orchestras, and is a member of the University of Utah Faculty Brass Quintet and director of the University Brass Choir.

A charter member of the International Trumpet Guild, he and his wife Marsha have three children, Aliza, seven, and five-year-old twins Benjamin and Rebecca.

Stephen Emerson

Stephen Emerson joined the Utah Symphony in 1974 and has been assistant principal cello since 1978. He holds a B.A. degree in music from California State University, Long Beach and an M.M. degree in performance from the Hartt School of Music. He has been a member of the Hartford Symphony, principal cellist of the Hartford Chamber Orchestra and he has also been a member of the New Hartford String Quartet, the Cantilena String Trio and is an active chamber music performer, recitalist and teacher.

The Southgate, California native is married and has four children, all boys, from four years to nine years old. Hobbies include reading, chess,

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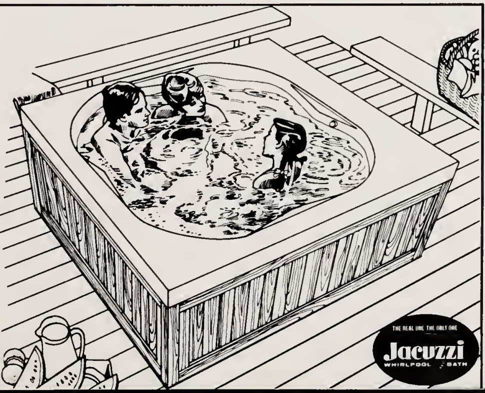

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The Symphony Store is located in the lobby at the foot of the stairs. It is open before concerts and during intermission.

Items for sale include records and tapes, sweat shirts, tee shirts, tote bags, aprons, post cards and binoculars.

The Store is run by the Symphony Guild, under the direction of Laurel Dye.

ADVERTISING DEADLINES

Space is still available for forthcoming Utah Symphony Program Magazines. There is a two week deadline prior to each set of concerts. Just phone 533-5626 for more information.

GINA BACHAUER UPDATE

With the Utah Symphony Gina Bachauer International Piano Competition approaching in June 1986, many inquiries are received daily by potential competitors who must prepare this far in advance for the four rounds of competition including solo, chamber, and concerto repertoire. The international response to the competition has been overwhelmingly increased. Over half of the inquiries received by the Competition Committee come from countries foreign to the United States including: Austria, Australia, Belgium, Brazil, Bulgaria, Canada, England, France, Israel, Italy, Japan, Mexico, The Netherlands, Poland, Spain, Switzerland, Turkey, Yugoslavia, and West Germany. Pianists ages 19 through 31 will submit applications by March 1, 1986 to compete during June 18-28, 1986. Any person interested in hosting a competitor during the 1986 competition may contact Colleen Clark, 295-6401 or Marlene Bennett, 943-4166.

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Friday & Saturday
September 27 & 28, 8 p.m.
Jorge Mester, Guest Conductor
Andras Schiff, Piano
Schubert/Symphony No. 3
Stravinsky/Jeu de cartes
Tchaikovsky/Piano Concerto No. 1
Tickets: $10 & Up

Youth Concert

"A Trip to England"
Saturday, October 12, 11 a.m.
Joseph Silverstein, Conducting
Elgar/Pomp and Circumstance No. 1 in D
Handel/Water Music Excerpts
Beatles/I Want to Hold Your Hand
Walton/Facade: Suite No. 1
Britten/Young Person's Guide
Tickets: $4 adults, $2 children
Season tickets: $20/Family/3 Concerts

Music from the Romantic Era

Friday & Saturday
October 4 & 5, 8 p.m.
Joseph Silverstein, Conducting & Violin
JoAnn Ottley, Soprano
Mozart/Adagio, K.261
Mozart/Violin Concerto No. 2, K.211
Mahler/Symphony No. 4
Tickets: $10 & up

Music from the Romantic Era

Friday & Saturday
October 18 & 19, 8 p.m.
Joseph Silverstein, Conducting
Christie Lundquist, Clarinet
Beethoven/Symphony No. 1
Debussy/Rhapsody for Clarinet and Orchestra
Nobis/Full Moon from Star Pioneers,
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Meet the Board

Beverly Goodwin

Beverly Goodwin, a Pennsylvania native and relative newcomer to Utah, is a member of the Utah Symphony General Board of Directors and is also president of the Ogden Symphony/Ballet Association.

A graduate of the Arts Institute of Pittsburgh and Point Park College, also of Pittsburgh, Mrs. Goodwin moved with her husband James G. Goodwin to Ogden where he is manager of quality assurance at Westinghouse Western Zirconium.

Mrs. Goodwin has also been vice president of the Ogden Symphony/Ballet Association and has attended the American Symphony Orchestra League conferences for the past two years.

She is also an officer of the Ogden Opera Guild and a board member of the Myra Powell Gallery at Ogden's Union Station.

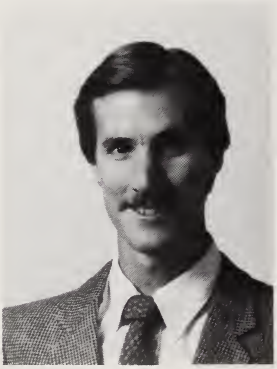
Scott M. Matheson

Scott M. Matheson, two-term Democratic governor of Utah (1976-84), is a Utah native. He graduated from East High School in 1946; from the University of Utah with honors in 1950 and he took his law degree from Stanford University in 1952.

A member of the executive committee of the American Judicature Society, in 1983 he was named to the Advisory Council on Intergovernmental Relations by President Reagan. He has also served as chairman of the National Governor's Association, and in addition to serving as governor, has held many important national positions.

In January, 1985, he took a position as attorney at law with, and is on the board of directors of Parsons, Behle and Latimer in Salt Lake City, Utah. This year he has also been elected to the board of directors of The Williams Company, Tulsa; American Savings and Loan Association, Salt Lake City; the National Water Alliance, Washington, D.C., the Lincoln Institute of Land Policy, Cambridge, Massachusetts.

Nick Norton



Nick Norton is one of two Utah Symphony orchestra members on the General Board of Directors. He joined the orchestra in 1980. Mr. Norton got his first trumpet at age 10 and by 14 he decided to become a professional musician.

He received his musical education at the University of Texas, Yale and at the University of Southern California.

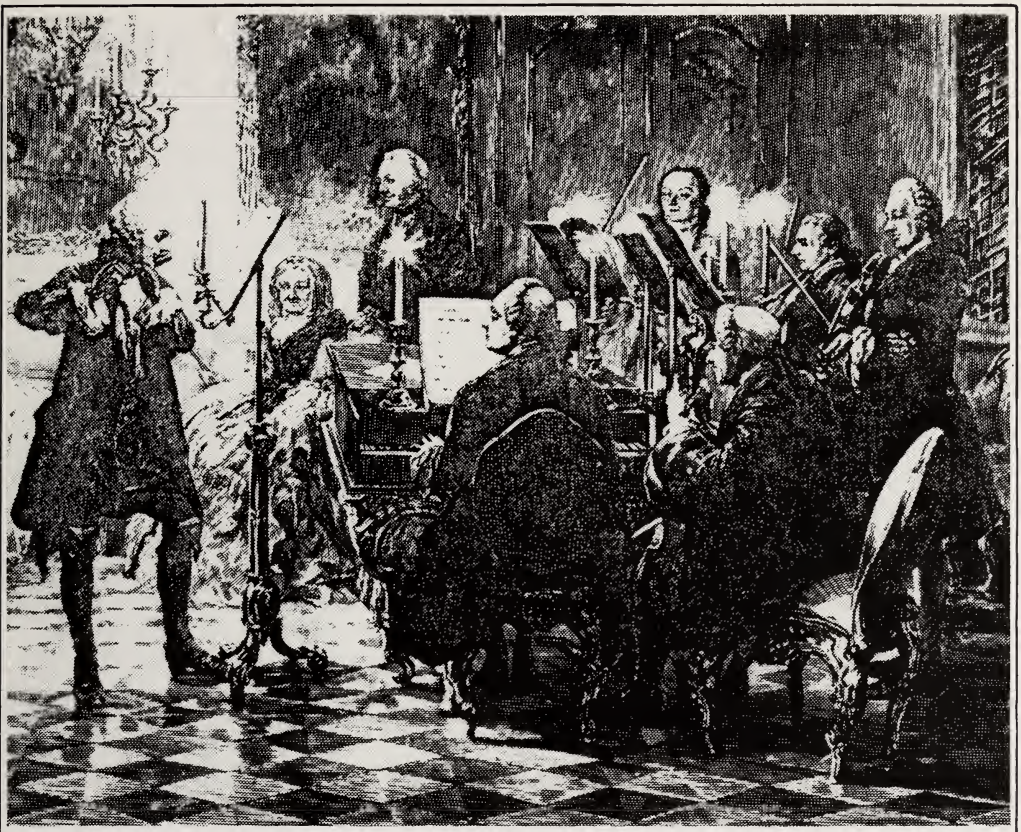
His major trumpet teachers have been J. Frank Elsass, Ray Crisara and Tony Plog.

Married to Katherine Norton (a cellist), he is active in environmental work and is an avid outdoorsman. He competes in triathlons and also spends time with his Labrador retriever Scout.

Before moving to Utah he played in the Austin Symphony Orchestra, in the Amarillo Symphony, and spent a year in Los Angeles where he performed as a freelance artist and taught at the USC Community School of Performing Arts.

Since moving to Utah in 1980 he has been a member of the Utah Symphony Brass Quintet, the Utah Virtuosi and the Tetons Festival Orchestra.

In a Changing World. . .



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Student of Susan Goodfellow

Assisted by:

Steve Erikson, *piano*
John Simmons, *piano*

in

JUNIOR STUDENT RECITAL

6:00 p.m.
Friday, October 4, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasie...Georges Hüe
(1858-1948)

Steve Erikson, *piano*

Rhapsody...James Hosmer
(1911-)

John Simmons, *piano*

Quartet in D Major, K. 285...........Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

INTERMISSION

Sonata No. 11 in D Minor.........................Frederick II
(1712-1786)

Andante
Allegro
Presto

Steve Erikson, *piano*

Sonata in D Major, op. 94..................Sergey Prokofiev
(1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Steve Erikson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonatas
No. M. 2 Adagio Largo
No. M. 3 Allegro

Antonio Soler
(1729-1783)

Mary Bennett, piano

Toccata in G Minor
Fugue

J.S. Bach
(1685-1750)

Robert Nakea, piano

Impromptu in B-Flat Major, Op. 142

Franz Schubert
(1797-1828)

Mary Bennett, piano

Andante Spianato and
Grande Polonaise Brillante, Op. 22

Frederic Francois Chopin
(1810-1849)

Robert Nakea, piano

Monday October 6, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

CARTER BREY, *cellist*

Edmund Battersby, *pianist*

8:00 p.m.
Tuesday, October 8, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3 in A Major, op. 69..........Ludwig van Beethoven

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile
Allegro vivace

Variations on a Rococo Theme in
A Major, op. 33.............Pyotr Il'yich Tchaikovsky

Moderato quasi andante
Tempo della tema
Andante sostenuto
Andante grazioso
Allegro moderato
Andante
Allegro vivo

INTERMISSION

Recitativo and Scherzo, op. 6...........Fritz Kreisler--Brey

Sonata for Cello and Piano (1917)...............Frank Bridge

Allegro moderato
Adagio ma non troppo--Andante con moto--Molto allegro e agitato--Adagio ma non troppo--Allegro moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

YOUNG ARTISTS SHOWCASE

8:00 p.m.
Wednesday, October 9, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Double Bass and
Orchestra, in E Major....Carl Ditters von Dittersdorf
(1739-1799)

Eric Hansen, *double bass* Chip Prince, *piano*

Concerto for Trumpet and Orchestra
in B-flat Major...................Alexander Arutunian
(1920-)

Mike Siggard, *trumpet*

Concerto for Bassoon and String Orchestra
in B-flat Major.........................Gordon Jacob
(1895-)

Allegro

Brian Peterson, *bassoon* Barbara Peterson, *piano*

Ch'ella mi creda, from *La fanciulla
del West*..............................Giacomo Puccini
(1858-1904)

Tonerna.................................Svante Sjorberg
(1873-1935)

Marcus Arbizu, *tenor* Mike Belnap, *piano*

Concerto for Flute and Orchestra................Jacques Ibert
(1890-1962)

Allegro scherzando

Vivian Harmer, *flute* Nancy Larson, *piano*

Thirty-two Variations on an Original
Theme in C Minor, WoO 80.........Ludwig von Beethoven
(1770-1827)

Robert Nakéa, *piano*

Zigeunerweisen, op. 20........................Pablo de Sarasate
(1844-1908)

John Tran, *violin* Robert Nakéa, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

FACULTY CHAMBER RECITAL

David Randall, *clarinet*
Glenn Williams, *bassoon*
Brandt Curtis, *tenor*
Gaylen Hatton, *horn*
Paul Pollei, *piano*
Darrel Stubbs, *oboe*
Clyn Barrus, *viola*
Jeff Shumway, *piano*
Julie Zumsteg, *cello*
Mack Wilberg, *piano*

8:00 p.m.
Thursday, October 10, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Duet No. 1 in C Major for Clarinet
and Bassoon, WoO 27........attr. Ludwig von Beethoven
(1770-1827)

Allegro commodo
Larghetto sostenuto
Rondo: Allegretto

David Randall, *clarinet* Glenn Williams, *bassoon*

Auf dem Strom, D. 943, for Voice, Horn
and Piano..............................Franz Schubert
(1797-1828)

Brandt Curtis, *tenor* Gaylen Hatton, *horn*
Paul Pollei, *piano*

Suite for Oboe, Clarinet and Viola (1940)....Randall Thompson
(1899-1984)

Gaio
Adagio assai
Allegro
Lento religioso
Allegretto

Darrel Stubbs, *oboe* David Randall, *clarinet*
Clyn Barrus, *viola*

Ballade in A-flat Major, op. 47......Frédéric François Chopin
(1810-1849)

Jeff Shumway, *piano*

Suite hébraïque for Viola and Piano..............Ernest Bloch
(1880-1959)

Clyn Barrus, *viola* Jeff Shumway, *piano*

Introduction and Polonaise in C Major
for Cello and Piano, op. 3...Frédéric François Chopin

Julie Zumsteg, *cello* Mack Wilberg, *piano*

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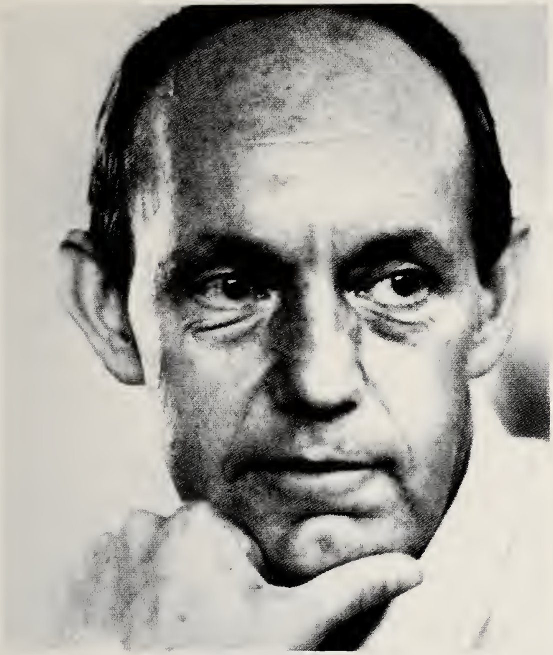

IN MEMORIAM — DEE R. WINTERTON

Dee R. Winterton, 48 at the time, died in a head-on collision near Wallsburg, Wasatch County, Utah, shortly after midnight October 15, the day following the close of the 1984 Homecoming Spectacular. The accident also killed his ten-year-old son Jay Dee.

An associate professor of dance who was serving in the Department of Music as director of the world-traveled Young Ammbassadors, he joined the BYU faculty in 1968 after teaching in Kamas, Utah, for four years, earning bachelor's and master's degrees from the University of Utah and working as a professional dancer and choreographer.

His contributions to the University include formation of A Dancers' Company, a modern dance troupe, and serving as an artistic director with BYU's performing groups The Young Ambassadors and the Lamanite Generation. He toured four years with the Ambassadors throughout the world. During his 16-year tenure at BYU, he choreographed many musicals and was associate director of the Homecoming Spectacular for four years.

"It seems like Dee was snatched in the middle of a dance through the air. He was always dancing," said his colleague Randy Boothe.

Outside of the University he directed the Sundance Summer Theatre, owned by Robert Redford, for 10 years; directed summer theater in Jackson Hole, Wyoming, for three years and performed with the Ririe-Woodbury Dance Company for eight years. In addition, he was a charter member of the Repertory Dance

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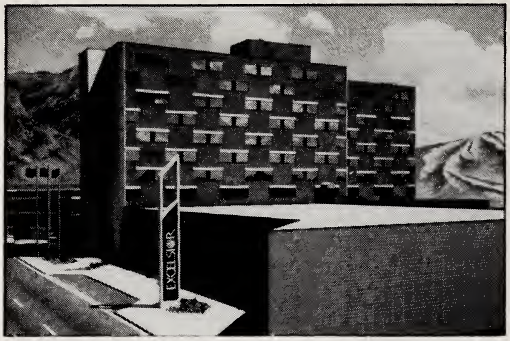
January 9, 1986
Charles Ketcham, conducting
Lynn Harrell, cello
Berlioz: Le Corsaire Overture
Faure: Elegy
Saint-Saens: Cello Concerto No. 1
Schumann: Symphony No. 4

February 26, 1986 (Chamber Concert)
Joseph Silverstein, conducting
Mozart: Divertimento in D Major, K. 131
Honegger: Symphony No. 2 for Strings and Trumpet
Haydn: Symphony No. 45, "Farewell"

March 27, 1986
Joseph Silverstein, conducting
Cho-Liang Lin, violin
Mozart: Symphony No. 36, "Linz"
Sibelius: Violin Concerto
Elgar: Enigma Variations

May 13, 1986



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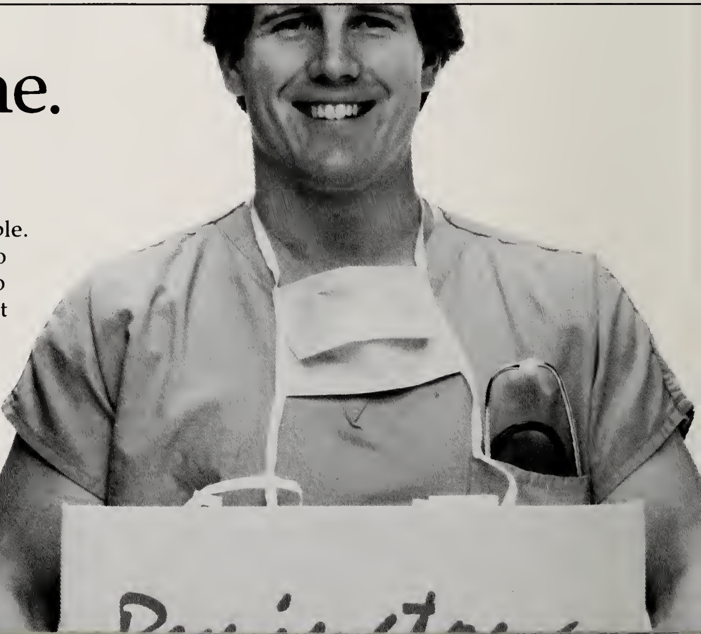
Dee R. Winterton — continued

after his death.

The fund will be administered by the Development Office, and those wishing to contribute may send donations to that office at A-366, ASB.

"Dee was probably one of the most creative choreographers in the nation," said K. Newell Dayley. "Everything that he ever touched has flowered."

Utah Governor Scott Matheson delivered a tribute to Dee Winterton at his funeral through Ray Kingston of the Utah State Arts Council. The message said, in part, "Dee's special compassion and artistry have touched thousands, children and adults alike."



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Overflow crowds in Sri Lanka, India, Pakistan, Afghanistan, Egypt, Iraq, Syria, Turkey, Greece, Jordan, Lebanon, and Cyprus applauded these young Americans, as did audiences in Munich, Paris, London, New York and Washington, D.C. Special performances for the United Nations, the New York World's Fair and the U.S. Congress were a fitting climax to this long but unusually successful tour.

Adlai Stevensen said of the performance for the United Nations, "I haven't felt so light-hearted for years. I am completely captured! These glorious young people have represented superbly the ideals of my country."

"CURTAIN TIME, USA" was the first BYU touring-show to go to the Middle East, but not the last. Several have returned since then. This past July, 1985, a combined group of YOUNG AMBASSADORS, BALLROOM DANCE COMPANY, DANCERS COMPANY, and LAMANITE GENERATION went back to Jordan by special request of KING HUSSEIN to perform in the JERASH FESTIVAL. This was a great honor for them and the University.

Twenty years ago, the "CURTAIN TIMERS" remember a similar honor when, after a scheduled show in the city of Amman, they were invited to meet with King Hussein, Queen Mona and give a private "command performance."

We salute "CURTAIN TIME, USA" on its twentieth anniversary for an outstanding mission for America during turbulent times in international politics. Thanks, as well, is due for laying a foundation for the thirteen touring groups that represent BYU throughout the world today.

RAMSES II

Brigham Young University presents the United States premiere showing of Ramses II: The Pharaoh and His Time 25 October 1985 to 5 April 1986, Monte L. Bean Museum, Monday–Thursday 8 am–9 pm, Friday, Saturday 8 am–11 pm. The exhibition features more than 70 objects, including exquisite jewelry, burial artifacts, and colossal statues. Tickets available at all Datatix outlets or BYU Marriott Center Ticket Office, $6 general public; $4 discount price. For further information call (801) 378-5000 or write

GORDON JUMP

Jump spent his early youth in Dayton, Ohio, nurtured by the influences of his English and Welsh immigrant parents who encouraged him toward a career in medicine. By high school, his interest in performing began to emerge and by college, despite an inspiring stint in the Army Medical Corps, he had abandoned his goal for a career in medicine to pursue a tenure in broadcasting. At Kansas State University, he became absorbed in broadcasting while maintaining his scholastic pursuits. Newly married and with a small child, Jump found that the pressures of broadcasting began affecting his family, and so upon graduation from Kansas State, he entered graduate school at Washburn University with plans to resume his medical training. After resolving the problem, Jump remained in show business and in his words, "...never regretted it." His academic pursuits though not fully realized were nonetheless rewarded when in 1981 he received an honorary doctorate from Tusculum College in Tennessee for his humanitarian work in cancer.

By 1963, Jump's desire for career expansion became encompassing and so he left his broadcasting job as Special Broadcast Service Director at WLWD in Dayton, Ohio, packed up his family, and took the plunge to Hollywood. Upon his arrival in California, much to his surprise, he found the new waters welcoming. Almost immediately, he landed a part on "The Daniel Boone Show." "It was a wild experience," he recalls. "It happened so fast that I had to ask my dad to wire me money to join the Screen Actors Guild before I could go to work the next day. On the way to the studio I realized that I'd never been on camera before—a small detail I'd forgotten in my zeal to land the part. Through my panic, I watched the proceedings on the set and managed to get through the first scene with my inexperience undetected. A miracle. To my joy, the bit part grew to a second feature billing."

With the seeds of his career just planted, Jump

The Tennessee River Boys

The Tennessee River Boys can best be described in one word — EXCITING. In the four years of their existence, this multi-talented vocal and instrumental group has garnered praise from their peers and adoration from fans everywhere. Their incredible vocal harmony, handsome good look, and exceptional back-up band combined with just the right mix of comedy, sincerity, and high energy explain why a TRB concert appeals to almost every segment of the Country Music public. The TRB sound is a contemporary blend of fast-paced up-tempo numbers to moving renditions of modern and traditional Country ballads. The vocal and instrumental delivery of each song really puts TRB in a class all their own.

The group consist of Danny Gregg of Altus, Oklahoma on Vocals and Rhythm Guitar, Matt Davenport of Deep Run, North Carolina on Vocals and Bass, and Marty Roe of Lebanon, Ohio on Vocals, 12-string guitar, mandolin, and harmonica. The band is made up of Jim Olander on Lead Guitar, and Banjo, Mel Deal on Steel Guitar and Lead Guitar, Dan Truman on Keyboards, and Jimmy Whiteside on drums.

As one of the most popular attractions at Nashville's famed Opryland USA, the group performed to literally hundreds of thousands of people from all over the country. The word soon spread among Opryland guests that TRB was "The Show To See" at the park.

Matt and Danny put the group together four years ago for a one-time only appearance on a local TV show in Nashville as representatives of Opryland. The response was positive and they were asked back for a return appearance on the show. The boys then made the decision to put a band together and keep the group going and The Tennessee River Boys were born. Opryland officials then allowed the group their own show at the park where they appeared for three seasons to packed houses.

Matt, Marty, and Danny all write and their original repertoire is starting to generate some interest in Nashville's music community. They have just returned from the recording studio and all signs point toward a major label signing and that inevitable first hit record very soon.

The Boys have also become comfortable in front of the TV camera recently. They appeared on a segment of NBC's Fantasy show with Peter Marshall and Leslie Uggams. They have also appeared on Tom T. Hall's Pop Goes The Country Club, Nashville-Alive, The Irlene Mandrell-Jim Stafford Special, I-40 Paradise, Nashville-Now, and Porter Wagoner At Opryland. The Nashville Network reports that The Tennessee River Boys receive more mail than any other guest on the Porter Wagoner Show. Danny Gregg of TRB, along with Val Stevenson of CBS TV's DREAMS, co-hosted The Nashville Network's Opryland-Onstage for two seasons. The group is also scheduled for an up-coming taping of HEE HAW. Not bad credentials for a new group.

The group currently all reside in Nashville and are beginning extensive road work this coming year. They have appeared with such artists as George Jones, John Anderson, The Oak Ridge Boys, Brenda Lee, Tom T. Hall,

1985 HOMECOMI

GORDON JUMP — Master of Ceremonies
with guest appearances by:
DEBBIE WOLFE, MRS. AMERICA 1984
MARK VAN WAGONER, KSL RADIO
TENNESSEE RIVER BOYS, OPRYLAND USA
WENDEE TRUMAN, OPRYLAND USA
and many special video appearances including
LARRY GATLIN and SHARLENE WELLS

WELCOME AND INTRODUCTION OF HOMECOMING ROYALTY

PRAYER

OVERTURE
Synthesis

A CHANCE FOR HEAVEN
Vai Sikahema, The Lamanite Generation, Dancers' Company

THROUGH THE EYES OF LOVE (Theme from Ice Castles)

SENTIMENTAL JOURNEY MEDLEY
Debbie Wolfe, Synthesis, The Ballroom Dance Company

POSIN'
Dancers' Company, The Young Ambassadors, Steven Kapp Perry, Synthesis

BOOGIE WOOGIE BUGLE BOY
The Ballroom Dance Company, Synthesis

THE FABULOUS FIFTIES
Mark Van Wagoner, The Young Ambassadors

CHICKEN YARD SOCIAL (Les Hooper)
Synthesis

YOU DON'T BRING ME FLOWERS
Lee and Linda Wakefield

IT'S A SMALL WORLD
The International Folkdancers

GLORY TO GOD IN THE HIGHEST (Randall Thompson)

JEROME KERN MEDLEY
University Singers

DANCE RIGHT HERE RIGHT NOW (Clive Romney/Ron Simpson)
The Lamanite Generation

INTERMISSION

ENTR'ACTE
"Utilities Paid"—Steve Erickson, Synthesis

SALUTE TO MANHATTAN TRANSFER
The Young Ambassadors

THE TENNESSEE RIVER BOYS (Courtesy of Opryland USA)
Matt Davenport, Danny Gregg, Marty Roe
Mel Deal, Jim Olander, Dan Truman, Jim Whiteside with Wendee Truman

SUNDAY

G SPECTACULAR

Executive Producer	K. Newell Dayley
Associate Producers	Randy Boothe Mark Huffman Ron Simpson
	Assistant to Mr. Boothe—Mark Sherwood Assistant to Mr. Huffman—Ron Pickett Assistant to Mr. Simpson—Michael Campbell
Set Design	Bruce Duerden
Lighting Design	Charles St. Clair
Artistic Directors:	
The Ballroom Dance Company	Lee Wakefield
Dancers' Company	Pat Debenham
The International Folkdancers	Ed Austin assistants—Peggy Little, Delynne Peay
The Lamanite Generation	Ron Simpson, Randy Boothe, Mark Huffman assistants—Michael Campbell, Gary Fields Kerry Lewis, Edwin Napia
Synthesis	Ray Smith assistants—Jeff Campbell, Mark Dworak, Steve Erickson
Musical Theatre Ensemble	Charles Whitman, Pat Debenham, Jan Sullivan
The University Singers	Ronald J. Staheli accompanists—Rob Hancock, Nancy Larson
The Young Ambassadors	Mark Huffman, Ron Simpson, Randy Boothe assistants—Nolan Goodwin, Ron Pickett Mark Sherwood, Roxanne Smith
Music Arrangements	Kurt Bestor, Sam Cardon, Chip Prince Clive Romney, Ron Simpson, Ronald J. Staheli,

Sound Mixing and Reinforcement	Charles Cox, Jon Holloman
Costume Design	Kathie Debenham, Janet Swenson, Rory Scanlon, Linda Wakefield, Maureen Winterton
Wardrobe Manager	Maureen Winterton assistants—Karen Bendtsen, Kim Whitman
Technical Director	Charles St. Clair
Production Manager	Bruce Duerden
Production Coordinator	Joyette Huffman
Make-up	Janet Swensen, Karl Wesson
Master Carpenter	John Shurtleff
Production Stage Managers	John Shurtleff, Brad Winterton
Set Construction	Don Parker, O. Lee Walker
Stage Properties	Bruce Duerden, Kay Lin Hermansen
Promotion	Paul Duerden assistants—Paul Butterfield, Curtis Rindlisbacher
Cover Design	Kelly Boren
Lighting Coordination and Consultant	Mark Williams
Script Concept	Ron Simpson
Audio Visual Effects	Cecil Harrison
Rigging	John Shurtleff
Video Production	BYU Motion Picture Studio
Video Directors	John Clemons, Bob Sink
Video Editing	Gordon Lonsdale, Tom Lefler
Tuxes for Vai Sikahema & Clayne Robison	Courtesy of The Tux Stop in Provo

Special Thanks to:

Jon Holloman—BYU Music Recording Studio
Ron Miller—Sound Column Studios
Bob Whittaker—Entertainment Director, Opryland USA
BYU Department of PE-Dance, Phyllis C. Jacobson—Chairman
BYU Department of Theatre & Cinematic Arts, Harold Oaks—Chairman
BYU Media Production Studio, Peter N. Johnson—Director
College of Fine Arts and Communications, James A. Mason—Dean
College of Physical Education, Clayne R. Jensen—Dean
Cloggers With Tennessee River Boys Provided By BYU International Folkdancers

Video Spotlight Materials Provided By:
Sharlene Wells (Tonight Show, David Letterman Show, Saturday Evening Post)
Lee and Linda Wakefield (Star Search, Prime Time Access)
Mike McDonough (BYU Motion Picture Studio, Buena Vista Films, Richard Rich)
Michelle King (KUTV Channel 2)

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DEBORAH WOLFE

Extraordinary! Down-to-earth, sincere, capable, tremendously talented and beautiful, a glamorous and magnetic performer. Five years ago, a paramedic/rescue specialist/firefighter; today, a successful model, business woman, wife, mother and performer.

These are all descriptions of one very unusual young woman; but "natural" is the most accurate single word to use in describing Debbie and her God-given talent; in her polished professional image, on stage, and in her personal life.

Debbie lives high on a hill in West Virginia in a home she and her police officer-husband, Kim built themselves. Advocates of natural health and healing, they raise much of their own food and medicinal herbs, and their daughter, Angela, was born at home, delivered by her Daddy as planned.

Co-owner and director of a self-improvement school, Debbie has developed a program called "Beauty From the Inside Out," which incorporates health and positive energy, and has left students awed and inspired at the many colleges, universities, and private institutions at which it has been presented.

Debbie is "Beauty From the Inside Out" personified. She radiates positive energy and love in everything she does; especially on stage. Musically, her vocal ability is as versatile as she is. She possesses the range and control of years of serious study, whether singing pop, blues, middle-of-the-road country, the music of the big bands, show tunes, or gospel.

As a performer, Debbie reveals a depth of feeling that only comes from experience. As The Philadelphia Inquirer put it: "It's a long jump from the flashing lights of an ambulance to the white hot lights of the (stage)...," but Debbie has made the jump. From the moment she steps into the spotlight, she captures and holds the attention and love of her audience. Most of all, she just plain makes you feel good."

Gordon Jump — continued

he starred in the NBC series "McDuff," ABC TV's "Soap" as the lovable, bumbling Chief of Police Tinkler, and a subsequent recurring role on "Lou Grant." Soon after, in an ironic twist of fate, Jump resumed his ties with broadcasting when he was cast as the station manager on CBS TV's "WKRP In Cincinnati."

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PRESENTING

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America's Most Widely Acclaimed Musical Review

BALLROOM DANCE COMPANY
United States National Formation Champions

THE LAMANITE GENERATION
Variety Showcase of the Americas and the South Pacific

INTERNATIONAL FOLK DANCERS
Worldwide Dance Festival Holiday

THE BYU SINGERS
A Captivating, Versatile Vocal Ensemble

THE DANCERS' COMPANY
A Popular, Stimulating Modern Dance Troupe

THE YOUNG COMPANY
Young People's Theatre for the Imagination

AND
Philharmonic Orchestra, Theatre Ballet, Wind Symphony,
Synthesis Jazz Ensemble, Barbershop Quartets

BRIGHAM YOUNG UNIVERSITY

The Office of Performance Scheduling is the managing agency for BYU's semiprofessional performing companies and functions in the professional as well as educational circuits. Now in its fourteenth year, this office continues its international touring programs that annually reach into more than 20 countries including India, Egypt, China, and the Soviet Union. With nearly four hundred performances each year, these professional-level ensembles delight and uplift hundreds of thousands worldwide and appear before hundreds of millions on foreign and domestic television.

Planned for 1986 and 1987 are tours throughout the United States and Canada, the Far East, Asia, the People's Republic of China, India, Great

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2
BA in Communications (Public Relations)

3
BS in Psychology

Brigham Young University
Performance Tours
1985 Season

From New York to Los Angeles and from Moscow to Tokyo, enthusiastic audiences in 24 nations greeted Brigham Young University's performers with open arms as they welcomed the talented performers' artistry and entertainment and their message of world peace and friendship.

Kicking off the tour season, the BYU Singers, Young Ambassadors, and Synthesis performed at festivities of the 1984 Holiday Bowl, where their fellow Cougars clinched the national football championship. They even included special guest appearances by Miss America Sharlene Wells, a veteran Young Ambassador herself, and Steve Young of recent pro football fame.

The Ballroom Dance Company won their own national title by winning the United States National Formation Championship in New York City—for the third consecutive year. After appearing in New York and Montreal, the dancers played to SRO audiences throughout southern California.

In March and April, America's most active university modern dance troupe completed residencies at the University of Nevada-Las Vegas; Pomona College in Claremont, California; and the American College Dance Festival at UCLA. The Dancers' Company also completed its first overseas tour of Japan, Korea, Hong Kong, and the Philippines. Workshops and performances demonstrating "grace, fluidity, and agility of the dances provided an audiovisual feast for the audience." The Korea Broadcasting System also presented a national television special of the performance.

The International Folk Dancers presented an array of dances in the Pacific Northwest before taking their American folk dances on a six-week tour of Finland, Sweden, Denmark, and Norway. Performances at Tivoli Gardens in Copenhagen and at the Bergen, Norway International Folk Festival, as well as a television appearance in Oslo, Norway, highlighted their tour.

California audiences felt the magic of the Young Ambassadors before the two casts took their music and dance images to Egypt, Jordan, Turkey, Greece, Yugoslavia, Italy, France, Spain, and Portugal. In Turkey, the Young Ambassadors performed as the main attraction at the Bergama Festival, and by sponsorship of the Mayor they were the first Americans ever to perform in Denizli. The other cast was the hit of the Romans Festival in France, and they appeared on radio to a listening audience of four million in Manressa, Spain.

After a week of inspiring thousands in Montana, the Lamanite Generation journeyed through the southern states for six weeks, performing at least once every day and never failing to enchant their audiences to unrestrained standing ovations. The group endeared still others at Walt Disney World's EPCOT Center, where they participated in a month-long celebration of Mexico.

Arizonians couldn't remember "a more positive and uplifting experience" than concerts by the University Singers. On tour internationally, the group found a home in the Soviet Union, Romania, Hungary, Poland, and Austria for four weeks as they sang to warm and responsive audiences. One performance at Bartók hall in Debrecen, Hungary, demanded five encores of the University's newest touring company.

July completed the 1984-85 season with prestige. At the invitation of the King and Queen of Jordan BYU sent performers from the Young Ambassadors, Ballroom Dance Company, Lamanite Generation, and Dancers' Company to the Jerash Festival of Culture and Arts. The company presented a "lively montage of illusions and images" as the featured entertainment at the festival. *The Jerusalem Star* reviewed the performance, stating that this company "fascinated in a way previous groups' performances had not absorbed (us)." The ensemble was the main representative from the United States, one of twenty participating nations at the festival.

Regionally, many ensembles were active in college and community events. Winning six of the eight awards for which they were eligible, the musicians of Synthesis won the sweepstakes award at the 1985 Pacific Coast Collegiate Jazz Festival, the largest competition of its kind in the West. Another instrumental group, the BYU Wind Symphony, was selected as one of nine ensembles to perform at the College Concert Band Directors National Association Convention in Boulder, Colorado. Pueblo, Colorado presented BYU's Chamber Orchestra (selected from the Philharmonic Orchestra) in the Mozart Festival. Wide-eyed elementary students enjoyed imaginative performances of The Young Company, and the Theatre Ballet marked their year with performances of *Petrushka,* featuring artist in residence Mark Lanham. The fun-filled antics of barbershop kept Gentlemen's Agreement performing more than 30 shows, and a ladies' quartet called Talk of the Town premiered this season.

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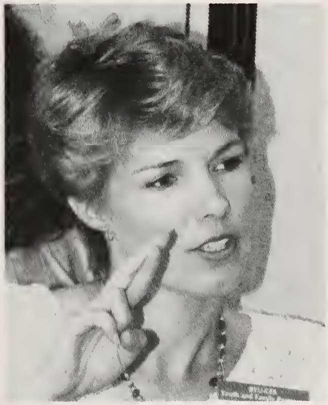

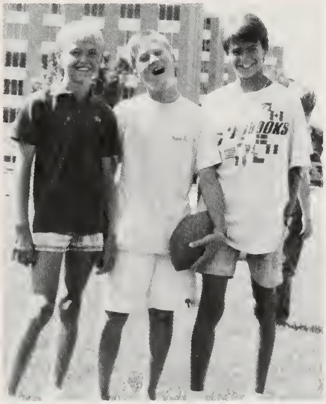

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COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HOMECOMING CONCERT

8:00 p.m.
October 11 and 12, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Amor vittorioso....................Giovanni Giacomo Gastoldi
(ca. 1550-1622)

Come ye all armed,
O my strong soldiers, Fa la la.
I am unconquered love,
The sure marksman.
Fear not at all,
But in fine ranks united
Follow me courageously, Fa la la.

Requiem aeternam I, from *Requiem*.............Herbert Howells
(1892-1983)

Eternal rest give them;
And let perpetual light shine upon them.

Talismane, op. 141, no. 4....................Robert Schumann
(1810-1856)

The orient is God's! The occident is God's!
Northern and southern lands rest in the
peace of his hands
He, the only right, wants justice for
every man.
This, of his hundred names be praised: Amen.
Evil desires confuse me, but You know how
to extricate me.
When I work, when I write, give my way direction.

--Goethe

Sourwood Mountain (Mountain Fiddle Song)............................Arr. by John Rutter

Annie Laurie..........................Lady John Scott--Gates

Cert'ny Lord (Spiritual)..............Arr. by Leonard dePaur

CONCERT CHOIR

II

Pictures from an Exhibition.........Modest Mussorgsky--Ravel
(1839-1881)

Promenade
The Gnome
Promenade
The Old Castle
Promenade
Children at Play
Oxcart
Promenade
Ballet of the Chicks in Their Shells
Samuel Goldenberg and Schmuyle
Limoges, the Marketplace
Catacombs
With the Dead in a Dead Language
The Hut on Fowel's Legs - Baba-Yaga, the Witch
The Great Gate of Kiev

PHILHARMONIC ORCHESTRA

INTERMISSION

III

Chichester Psalms..........................Leonard Bernstein
(1918-   )

I. Psalm 108, vs. 2
Psalm 100, entire
II. Psalm 23, entire
Psalm 2, vs. 1-4
III. Psalm 131, entire
Psalm 133, vs. 1

CONCERT CHOIR AND PHILHARMONIC ORCHESTRA
Mack Wilberg, *conductor*
Michael Affleck, *boy soprano*

I. Awake, psaltery and harp!
I will rouse the dawn!

Make a joyful noise unto the
Lord all ye lands.
Serve the Lord with gladness.
Come before His presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and
not we ourselves.
We are His people and the sheep
of His pasture.
Enter into His gates with
thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless
His name.
For the Lord is good, His mercy
is everlasting,
And His truth endureth to all
generations.

II. The Lord is my shepherd, I shall
not want.
He maketh me to lie down in
green pastures,
He leadeth me beside the still
waters,
He restoreth my soul,
He leadeth me in the paths of
righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow
of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.

Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Why do the nations rage,
And the people imagine a vain thing?
The kings of the earth set themselves,
And the rulers take counsel together
Against the Lord and against His
annointed.
Saying, let us break their bands asunder,
And cast away their cords from us.
He that sitteth in the heavens
Shall laugh, and the Lord
Shall have them in derision!

III. Lord, Lord,
My heart is not haughty,
Nor mine eyes lofty,
Neither do I exercise myself
In great matters or in things
Too wonderful for me.
Surely I have calmed
And quieted myself,
As a child that is weaned of his mother,
My soul is even as a weaned child.
Let Israel hope in the Lord
From henceforth and forever.

Behold how good,
And how pleasant it is,
For brethren to dwell
Together in unity.

Come, Come Ye Saints
(Traditional)..................Arr. LeRoy J. Robertson

CONCERT CHOIR AND PHILHARMONIC ORCHESTRA
Clyn D. Barrus, *conductor*

CONCERT CHOIR

Mack J. Wilberg, *conductor*

Sopranos

Lorraine Arbizu, *Great Falls, Montana*
Kaylynn Brown, *Roy, Utah*
Lila Burrie, *Anaheim, California*
Kristen Close, *Fair Oaks, California*
LaDawn Gardner, *Littleton, Colorado*
Marcia Hatch, *Mesa, Arizona*
Karen Heath, *Sheridan, Wyoming*
Tara Janson, *Redmond, Washington*
Lori Jensen, *Idaho Falls, Idaho*
Julie Johnson, *Tremonton, Utah*
Carie Juchau, *Garden Grove, California*
Lori Lish, *Kalamazoo, Michigan*
Nancy Marble, *Kent, Washington*
Patrece McMullin, *South Jordan, Utah*
Charlene Padgett, *Rutherfordton, North Carolina*
JaneAnne Peterson, *Salem, Oregon*
Alison Stagg, *Salt Lake City, Utah*
Susan Stock, *Sandy, Utah*
Dana Thomas, *Blackfoot, Idaho*
Lynette Toronto, *Lake Oswego, Oregon*

Altos

Lori Behunin, *Arvada, Colorado*
Michelle Belnap, *San Diego, California*
Raelyn Cox, *Dixon, Montana*
Anne Crowley, *Twin Falls, Idaho*
Jeri Ellingson, *Portland, Oregon*
Jannette Goodman, *Las Vegas, Nevada*
Kimberly Hess, *Provo, Utah*
Kristi Jenkins, *Grace, Idaho*
Jan Leavitt, *Manassas, Virginia*
Machelle Madsen, *Tallahassee, Florida*
Claudia Manaton, *Beaverton, Oregon*
Amy Maxfield, *Boulder, Colorado*
Helen McCurdy, *Seattle, Washington*
Anna Mooy, *Sunnyvale, California*
Jacquelyn Paris, *Worland, Wyoming*
Michelle Parnaby, *Longmont, Colorado*
Jenny Parnaby, *Huntsville, Utah*
Diane Redd, *Pocatello, Idaho*
Martha Sargent, *Springville, Utah*
Rinda Taylor, *Aurora, Colorado*
Tracy Turek, *Fremont, California*
Linda Woodruff, *Casper, Wyoming*

Tenors

Michael Bearden, *Idaho Falls, Idaho*
Dean Belnap, *Valier, Montana*
Neal Bergstrom, *Riverton, Utah*
David Christensen, *Centerville, Utah*
Sam Dahl, *Tucson, Arizona*
Karl Ebeling, *Reading, Pennsylvania*
Brent Elwood, *Orem, Utah*
Cleston Godfrey, *Soda Springs, Idaho*
John Grayson, *Santa Maria, California*
Jorge Hernandez, *San Francisco, California*
Gregory Hess, *Provo, Utah*
Kendall Hess, *Orem, Utah*
David Hunt, *Moses Lake, Washington*
Glenn Marble, *Kent, Washington*
Dan Midgley, *Cheney, Washington*
Ken Shelley, *Mesa, Arizona*
Daniel Wallenberg, *Jerusalem, Israel*
K. Don Wilde, *Salt Lake City, Utah*

Baritone/Bass

Ross Bailey, *Hayward, California*
Tierry Budge, *Provo, Utah*
John Bunderson, *Orem, Utah*
Brad Call, *Afton, Wyoming*
Drew Christensen, *Provo, Utah*
Daniel Curriden, *Everett, Washington*
Stuart Guinn, *Denver, Colorado*
Hollis Hunt, *Draper, Utah*
John Machir, *Pt. Pleasant, W. Virginia*
Erik Petersen, *Great Falls, Montana*
Dallas Peterson, *Snowflake, Arizona*
Mark Peterson, *Wheaton, Illinois*
Edward Schlesser, *Summit, Pennsylvania*
James Seeley, *Bookfield Center, Connecticut*
John Simmons, *Manti, Utah*
John Sudds, *Everett, Washington*
Randy Thorderson, *Davis, California*
John Udarbe, *Laie, Hawaii*
Bryan Wardell, *Cedar City, Utah*
Bret Wheadon, *Centerville, Utah*

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

First Violins

Mark Taylor,
co-concertmaster
John Tran,
co-concertmaster
Michael Abramson
Alisyn Babcock
Analyn Buis
Janie Clayson
Judy Fletcher
Karen Hales
Jean Hill
Carolyn Holms
LeeAnn Jolley
Heather McConkie
Ann Merrell
Ann Norman
Laurie Olsen

Second Violins

D'Ann Loomis,
principal
Laurie Barrus
Todd Benson
Terry Bingham
Melanie Jennings
Rosalie Krantz
Laurinda Olsen
Aimee Ord
Ken Rogerson
Lynn Skie
Kathy Tebbs
Elizabeth Thomas
Lani Wilcox
Amy Zabriskie

Violas

Joanne Rust,
principal
Mark Asay
Caroline Cluff
Carol Sue Ettinger
Laura MacBeth
Susan Ostler
Heather Roberts

Cellos

Christopher Abrahmson
Michael Angerbauen
Marianne Broomhead
Cheryl Ann Call
Shannan Christiansen
Ruth Clay
Cheryl Clement
Margrete Gardner
Julie Gilchrist
Monica Rosborough
Steve Thomas

Basses

David Johnson,
principal
Jeff Campbell
Eric Hansen
Mark Mortensen
Greg Peterson
Mark Terrana

Flutes and Piccolo

Steven Alder
Yvonne Farnsworth
David Kern

Oboes

Vera Loveless,
principal
Cindy Anderson

English Horn

David Lines

Clarinets

Robert Barrett,
principal
Neil Hoyt

Bass Clarinet

Bill Lee

Bassoons

Cathy Chamberlain,
principal
Jane Sylvester

Contra Bassoon

David Hare

Saxophone

Kim Mitchell

Horns

Linda Seamons,
principal
Keith Bradshaw
Lynn Farrar
Juli Thompson

Trumpets

Evan Bateman,
principal
Michael Siggard
Tracy Stefl

Trombones

Carl Hammer,
principal
Sam Tsugawa

Bass Trombone

Joel Temple

Tuba

Joel Kimzey

Timpani

Jim Schouten

Percussion

Randall Beach,
sec. leader
Dan Adams
Craig Barnard
Kevin Cope
Darren Duerden
George Gillman
Keely Wolsey

Harp

Janet Bensing
Debra Woodwell

Celeste

Steve Erickson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VIVIAN HARMER, *flute*

Student of Ted Wight

Assisted by:

Nancy Larson, *piano*
Amy Bryson, *soprano*
Janet Bensing, *harp*
Karen Hales, *violin*

STUDENT RECITAL

6:00 p.m.
Tuesday, October 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantaisie....................................George Hüe
(1858-1948)

Miss Larsen, *piano*

Deux poèmes de Ronsard for Flute and Voice,
op. 26................................Albert Roussel
(1869-1973)

Rossignol, mon mignon
Ciel, aer et vens

Miss Bryson, *soprano*

Pièce pour flûte et harpe.......................Gabriel Fauré
(1845-1924)

Miss Bensing, *harp*

Two Interludes, from *Le burlador*.................Jacques Ibert
(1890-1962)

Andante espressivo
Allegro

Miss Bensing, *harp*   Miss Hales, *violin*

INTERMISSION

Prélude a l'après-midi d'un faune...............Claude Debussy
(1862-1918)

Miss Larsen, *piano*

Syrinx......................................Claude Debussy

Le merle noir................................Olivier Messiaen
(1908-   )

Miss Larsen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DOUGLAS E. BUSH, *organ*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, October 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in C Minor, BWV 549

Chorale Preludes: Erbarm' dich mein, O Herre Gott, BWV 721
Christ lag in Todesbanden, BWV 718
Christ lag in Todesbanden, BWV 695
Ach Gott und Herr, BWV 693
Vom Himmel hoch da komm ich her, BWV 700
Jesu meine Freude, BWV 713

Prelude in A Minor, BWV 569

Fughetta: Gelobet seist du, Jesu Christ, BWV 697
Fuga sopra il Magnificat, BWV 733
Fughetta: Vom Himmel hoch da komm ich her, BWV 701

Prelude and Fugue in A Minor, BWV 559

Partita: Christ, der du bist der helle Tag, BWV 766

Prelude and Fugue in C Major, BWV 531

This is the first program in a series of organ recitals presenting the complete organ works of Johann Sebastian Bach in honor of the composer's 300th birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata in B-flat Minor, Op.35	Frederic Francois Chopin (1810-1849)

Robin Hancock, piano

Impromptu, op. 142 No.3	Franz Schubert (1797-1828)
Nocturne in C-sharp Minor, Op.27 No.1	Frederic Francois Chopin
Five Impromptus for Piano	Francis Poulenc

- Andante
- Violent

Mary Bennett, piano

October 16, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

GIORGOS KATSAROS'
KALIDOSKOPIO OF GREECE

Under the Patronage and Sponsorship of:

The Greek Ministry of Culture
Melina Mercouri, Minister

The Greek Ministry of Foreign Affairs
Carolos Papoulias, Minister

and

The General Secretariat for the Greeks Abroad

8:00 p.m.
Wednesday, October 16, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Introduction

The Katsaros Television Bouzouki Orchestra of Athens
Bouzouki Soloist: Yannis Bithikotsis
Entire Company

1. Ki'omos, Ki'omos...............Music by George Hadjinasios
(Although) Lyrics by S. Tsotou

We are just like two kids.
We love each other and yet...we fight.
We build dreams and we tear them down.
But we'll find the solution still...
We are grown up, we're not kids anymore....
There is still hope for us.

Natasha Marini, Toannis Dimitras,
Kleopatra Labrinou, Maris Papanikolaou

2. Tine Afto Pou To Lene Agape............Music by T. Morakis

Popular theme song of the movie
The Dolphin as sung in Greek by
star Sophia Loren

Kleopatra Labrinou

3. Krasi Thalassa Kai T'Agori Mou........Music by G. Katsaros
Lyrics by Pythagoras

I wander around Athens.
I don't care what I see, who I meet.
As long as I have wine, the ocean,
And the man I love.

Kleopatra Labrinou

4. Odos Oniron (Dreams Street)......Music by Manos Hadjidakis

Every garden has a nest for the birds.
On every street is a heart beating for
men. But what are you, my lady, thinking
of at dawn watching stars fall?

Ioannis Dimitras, Natasha Marini
Kleopatra Labrinou, Maria Papanikolaou

5. Thalassographia.....................Music by D. Savopoulos

Giorgos Katsaros, *saxophone*

6. Dances of Thrace and Macedonia

Tapinos - (The word means humble.) A slow ceremonial dance accompanied by singing. The theme of the song is symbolic - war or peace and love?

Lianohortaroudia - Mountain peasant line dance for girls and boys.

Karsilamas - A flirtatious couple dance from the northern mountains.

Kori Eleni - A dance from Macedonia (northern Greece) danced by women only.

Gaida - From western Macedonia. This dance occasionally includes women. The dance's name derives from the traditional instrument *Gaida Foy*, which is extant.

7. I Kambanes (The Bells)..........Music by Mikis Theodorakis
(From the collection *Romiosini*)   Lyrics by Yannis Ritsos

With so many leaves the sun bids you "good morning."
The sky shines with so many stars.
Hush! Any moment now the bells will toll.

Ioannis Dimitras

8. Pos Na Se Xehaso......................Music by G. Katsaros
(How Can I Forget You?) Lyrics by Pythagoras

Two lovers part. The man, however, cannot forget his lover and finds her presence everywhere.

In a song you are thy lyrics,
In a rain you are the sadness,
In the bells you are the sound,
The soul in the books...
I feel your presence in everything around me...
I cannot forget you.

Ioannis Dimitras, Kleopatra Labrinou

9. Ime Attos Horis Ftera............Music by Manos Hadjidakis
(I Am an Eagle without Wings)

A young man is dancing. He identifies himself with an eagle whose wings were cut off by the hand of his beloved so that he could not fly off to escape.

Now he is left without wings to wander about on the ground, without wings, without love and joy.

Ioannis Dimitras, Tolis Velonakis

10. O Mythos (Myth)..................Music by Manos Hadjidakis

I'll tell you a myth,
A myth we learned when we were kids.
There once was a man who set out to live alone on the mountains.
He spent his life there hunting and never came back to the village.
All this he did out of hatred for women.
Then another one replies, saying that he has another tale to tell,
the tale of a young man who lived alone without house or joy.
He hated men, but women...I believe, he loved them all.

Natasha Marini, Ioannis Dimitras
Kleopatra Labrinou, Maria Papanikolaou

11. Island Dances

Ballos - A light, cheerful, courting dance for couples.
Tsirigo - A *Syrtos* dance from the island of Kirthyra,
named after the capital of the island, Tsirigo.

The *Eleni Tsaouli* Hellenic Folk Dance Group and Musicians

12. Piso Atto Tis Kalamies..........Music by Giorgos Katsaros
(Behind the Reeds) Lyrics by Pythagoras

A song about the dream of a young girl who saw herself in her sleep sitting behind the reeds with her lover. He was holding her in his arms, kissing her, whispering all those nice words...But then she woke up and thought to herself, "If only those moments behind the reeds could ever come true!"

Natasha Marini

13. Den Ine Pou Den S'Agapo............Music by Kostas Hadjis
(It's Not That I Don't Love You) Lyrics by Liana Vitsori

When you see me sad
It's not that I don't love you.
It's just that I am thinking of all those other people...
those unhappy people...
the sick kids...
the people without heart.
But our love is great!

Natasha Marini

14. Mama Mou Kripse To Spathi........Music by Giorgos Katsaros
(Mother, Hide the Sword) Lyrics by Pathagoras
(Excerpt from the complete
work *Albania*)

After the Greco-Italian war in 1940, Greece was under Nazi Occupation. A young man tells his mother to hide his sword and his gun, because the moment will come when the Greeks will rise.

Natasha Marini, Ioannis Dimitras
Kleopatra Labrinou, Maria Papanikolaou

15. Agapi Mou, Agapi Mou............Music by Giorgos Katsaros
(My Love, My Love)

The Katsaros Television Bouzouki Orchestra of Athens
Giorgos Katsaros, *saxophone*

16. Dances from Epirus, Peloponese and Thessalia

Koftos - It has taken its name from the sudden stop or cut (kofts meaning something that is cut, or abrupt) of the melody and the rhythm.
Pogonisios
Vassilikos and Fissouni - An *antikrystos* (face to face) dance in 9/8 time.
Tsamikos - A predominently male dance from central and southern continental Greece. It symbolizes the strength and heroic bravery of the Greeks.
Kalamatianos - Although this dance comes from the region of Kalamata in the Southern Peloponese, it is danced all through Greece and for that reason it is also called Panhellenic. Its rhythm is in 7/8 time.

INTERMISSION

Introduction

The Katsaros Television Bouzouki Orchestra of Athens
Bouzouki Soloist: Yannis Bithikotsis

17. O Dromos (The Street)................Music by Manos Loizos
Lyrics by K. Mitropoulos

A street full of people, traffic, shops and houses. During the German occupation someone wrote on a wall of this street the word FREEDOM. They said then that it had been written by kids. Time passed, the years rolled by one after another, the street and its history were forgotten and on the same wall it is now written "MATERIALS OF ALL KINDS: SECOND HAND OBJECTS SOLD HERE."

Ioannis Dimitras, Natasha Marini,
Kleopatra Labrinou, Maria Papanikolaou

18. Selection of Giorgos Katsaros - Part I

O Epipoleos (The Frivolous)..........Lyrics by Pathagoras

Why are you sad, my girl? I love you, you know that.
I am a good man... a little spoiled, I know.
You call me superficial and mindless because I run
around with many girls... because I get drunk and stay
out all night. Well, I can't change the way I am.
I love you...yes.
But that's the way I was, that's the way I am, and that's
the way I'm gonna be!

O Stamoulis O Lohias..................Lyrics by Pathagoras (Sergeant Stamoulis)

Two very old men meet on the street. They haven't seen each other for many years. They had fought together in Albania in 1940. They were young then and in those days, even when they both got wounded, they still went on fighting for freedom. Now after so many years have passed by, they had a hard time recognizing each other! Sergeant Stamoulis, how much has time changed us!

Nikoli, Nikoli...............Lyrics by Ilias Lymperopoulos (Nicholas, Nicholas)

Captain Nikolis has just come back from a long voyage. He meets his friends and they all ask him what is the price of a kiss in East and West. He answers then that in Athens it is cheap indeed, but in Crete and Mani you pay for it, with a marriage wreath. (Crete and Mani are two regions of Greece where the customs still hold and girls are very much tied to their families.)

Natasha Marini, Ioannis Dimitras, Kleopatra Labrinou
Giorgos Katsaros, *saxophone*

19. Dances from Crete

Kastrinos - A fast Cretan dance allowing the dancers to show off their grace and virtuosity.

Pentozalis - The most typical dance of Crete, originally a warriors' dance. The dancers with very rapid steps and great jumps and skips express the proud bearing of the Cretan people.

20. Selections of Giorgos Katsaros - Part II

Kathe Limani Kai Katmos................Lyrics by Pythagoras
(Every Port Is a Yearning)

Life is just lie an endless, vast sea,
and we are the captains sailing on its waters.
Those who die young are lucky indeed.

In every harbor another pain...
In every pain another tear...
And the life of each one of us
is just a sea, a vast endless sea!

(A song dedicated to all the sailors of the world)

I Kyra Giorgena (George's wife)......Lyrics by Pythagoras

Kyra Giorgena (meaning George's wife) is sure that every night when her husband leaves the house he goes to work. Her friends tease her, however, singing that George is a cunning rascal and "don't you believe what he tells you." After eleven o'clock every night, George goes around looking for a good time.

Natasha Marini, Ioannis Dimitras, Kleopatra Labrinou
Giorgos Katsaros, *saxophone*

21. Taverna Scene - Rembetika Songs

Old popular songs (one could call them urban blues) sung by simple folk, people belonging in general to the lower working class. They are called Rembetes.

Popular Tavern Folk Dances

Hassapikos
Zeimbekikos
Tsiftetelli - A popular cabaret dance derived from the classic belly dance as influenced from Asia Minor.
Table Dance - Specital Dancer, George Alexiades
Hassaposervikos

The Entire Cast

Finale

Ta Kithira............................Music by G. Katsaros

The Entire Cast

THE COMPANY

ARTISTIC DIRECTOR, CONDUCTOR
AND SAXOPHONE SOLOIST.........................Giorgos Katsaros
POPULAR SINGERS..................Natasha Marini, Ioannis Dimitras
Kleopatra Labrinou
POPULAR SINGERS AND DANCERS...Maria Papanikolaou, Tolis Velonakis
SPECIAL DANCER AND MASTER OF CEREMONIES..........George Alexiades
THE *ELENI TSAOULI* HELLENIC FOLK DANCE GROUP AND MUSICIANS
Director.......................................Plousia Liakata
Female Dancers..................Anastasia Katsori, Chariklia Papa
Barbara Siomou, Olga Papa, Athina Siokou
Marina Dede, Maria Dimakopoulou
Male Dancers.......Constadinos Vagelidis, Efstathios Nikolopoulos
Ioannis Papaioannou, George Manolas
Dimitrios Valmas, Gerasimos Stavrakas
Dimitrios Alexakis
FOLK MUSICIANS
Violinist....................................Vasilios Karadamis
Lutenist (lyra-laouto).......................Evagalos Pytharoulis
Clarinet.....................................Kyriakos Kostoulas
Percussion (toubaki-daouli)......................Nikolaos Pliakas
WARDROBE MISTRESS..................................Maria Kalaitzi
THE KATSAROS TELEVISION BOUZOUKI ORCHESTRA OF ATHENS
Bouzouki soloist.............................Yannis Bithikotsis
Musicians.................Nikolaos Karahalios, Evdokimos Vasilas
Spyros Livieratos, Panagiotis Georgotas
Stavros Giakoumakis, Anastassios Liveris

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

FACULTY JAZZ QUARTET

Ray Smith, *saxophones and flute*
Jeff Cambell, *bass*
Steve Call, *keyboards, valve trombone, tuba*
Ron Brough, *drums*

8:00 p.m.
Thursday, October 17, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

High Fly	Randy Weston
Pools	Don Grolnick
Spring Can Really Hang You Up the Most	Wolf and Landesman
Naima	John Coltrane (1926-1967)
Samarai Samba	Russell Ferrante
Boplicity	Cleo Henry
Rock Island Rocket	Max Bennett
Spidit	Hal Galper
When It's Sleepy Time Down South	Louis Armstrong (1900-1971)
Little Sunflower	Freddie Hubbard
Rhythm in B-flat	Jimmy Raney

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VOCAL LIEDER RECITAL

8:00 p.m.
Friday, October 18, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Bist du bei mir................Attr. to Johann Sebastian Bach
(1685-1750)

Rinda Taylor, *mezzo-soprano*
Carrie Juchau, *piano*

An die Nachtigall, D. 497.......................Franz Schubert
(1797-1828)

Martha Gutierrez, *soprano*

Die Forelle, D. 550............................Franz Schubert

Still wie die Nacht................................Carl Bohm
(1844-1920)

Katrina Millet, *soprano*
Jennifer Young, *piano*

Süsser Freund, du blickest, op. 42,
no. 6.................................Robert Schumann
(1810-1856)

Helen McCurdy, *mezzo-soprano*

Er, der Herrlichste von allen, op. 42,
no. 2.................................Robert Schumann

Anna Mooy, *mezzo-soprano*
Marilee Webb, *piano*

Zigeunerlieder, op. 103......................Johannes Brahms
(1833-1897)

no. 5 Brauner Bursche führt zum Tanze
no. 7 Kommt dir manchmal

Andrea Evans, *mezzo-soprano*
Robert Nakéa, *piano*

Humtehr.......................................Richard Strauss
(1865-1949)

Amy Bryson, *soprano*
Jennifer Young, *piano*

Allerseelen, op. 10, no. 8.....................Richard Strauss

Mike Wadsworth, *bass*
Robert Nakéa, *piano*

Verborgenheit, from *Gedichte von Edvard
Mörike*...................................Hugo Wolf
(1860-1903)

Er ist's, from *Gedichte von Edvard Mörike*...........Hugo Wolf

Annette Reid, *soprano*
Robert Nakéa, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARY BENNETT, *piano*

Student of Irene Peery

in

SENIOR STUDENT RECITAL

8:00 p.m.
Saturday, October 19, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonatas for Piano.............................Antonio Soler
(1729-1783)

No. M.2 Adagio largo
No. M.3 Allegro

Sonata in F Major, op. 10, no. 2.........Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto
Presto

INTERMISSION

Nocturne in C-sharp Minor,
op. 27, no. 1................Frédéric François Chopin
(1810-1849)

Impromptu in B-flat Major, op. 142,
no. 3 (D. 935) ....Franz Schubert
(1797-1828)

Six Impromptus for Piano.....................Francis Poulenc
(1899-1963)

V Andante
IV Violent

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata No.3 in C-sharp Minor

Edvard Grieg
(1843-1907)

Laurie Olsen, violin
Nancy Larson, piano

Toccata in G minor

J.S. Bach
(1685-1750)

Robert Nakea, piano

Monday October, 21,1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLYN BARRUS, *viola*

DAVID DALTON, *viola*

Assisted by:

Brett Zumsteg, *harpsichord, organ*
Julie Zumsteg, *cello*
Jean Hill, *viola*
Suzanne Ostler, *viola*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, October 22, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Adagio in E Major.....................George Frideric Handel
(1685-1759)

Duet in C Major..................................Carl Stamitz
(1745-1801)

Allegro
Andante
Rondo

Forty-Four Duos, Sz. 98................Béla Bartók--Primrose
(1883-1945)

Prelude and Canon
Arabian Dance
The Bagpipes
Sadness
Dancing Song
Pizzicato
Ruthenian Song

Brandenburg Concerto No. 6 in B-flat
Major, BWV 1051................Johann Sebastian Bach
(1685-1750)

Allegro
Adagio ma non tanto
Allegro

INTERMISSION

Sonata for Viola Four Hands, S. 440..............P.D.Q. Bach
(1807-1742)?

Andanteeny
Molto Fast
Ground Round
Allah Breve

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata, Op.2, No.2 Ludwig van Beethoven (1770-1827)

Allegro Vivace
Largo Appassionata
Scherzo-Trio
Rondo

Joanne Rust, piano

Concerto in A Minor Robert Schumann (1810-1856)

Allegro Vivace

Joanne Rust, piano
Robert Nakea, piano II

Jeux d'eau Maurice Ravel 1875-1937)

Robert Nakea, piano

Wednesday October 23,1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBERT NAKÉA, *piano*

Student of Reid Nibley and Irene Peery

in

SOLO RECITAL

8:00 p.m.
Wednesday, October 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in G Minor, BWV 915.............Johann Sebastian Bach
(1685-1750)

32 Variations on an Original Theme
in C Minor, WoO 80...............Ludwig van Beethoven
(1770-1827)

INTERMISSION

Andante Spianato in G Major and Grand
Polonaise in E-flat Major,
op. 22.......................Frédéric François Chopin
(1810-1849)

Jeux d'eau....................................Maurice Ravel
(1875-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOANNE RUST, *piano*

Student of Irene Peery

Assisted by:

Irene Peery, *piano*

in

SOPHOMORE STUDENT RECITAL

8:00 p.m.
Thursday, October 24, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor,
BWV 807..........................Johann Sebastian Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Le banjo, op. 15, Ro 22...............Louis Moreau Gottschalk
(1829-1869)

Sonata No. 2, op. 2......................Ludwig van Beethoven
(1770-1827)

Allegro vivace
Largo appassionato
Scherzo and Trio
Rondo: Grazioso

INTERMISSION

Concerto in A Minor for Piano and
Orchestra, op. 54....................Robert Schumann
(1810-1856)

Allegro vivace

Irene Peery, *piano*

Toccata, op. 40..............................Robert Casadesus
(1899-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LAURIE OLSEN, *violin*

Student of Percy Kalt

Assisted by:

Nancy Larson, *piano*

in

GRADUATE RECITAL

6:00 p.m.
Saturday, October 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Romance in G Major, op. 40...............Ludwig van Beethoven
(1770-1827)

Sonata No. 3 in C Minor, op. 45..................Edvard Grieg
(1843-1907)

Allegro molto ed appassionato
Allegretto espressivo alla romanza
Allegro animato

On Wings of Song....................Felix Mendelssohn--Achron
(1809-1847)

Concert Fantasy on *Carmen,* op. 25...........Pablo de Sarasate
(1844-1908)

Introduction: Allegro moderato
Moderato
Lento assai
Allegro moderato
Moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBIN J. HANCOCK, *piano*

Student of Paul Pollei

in

GRADUATE RECITAL

8:00 p.m.
Saturday, October 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 3 in G Minor,
BWV 808..........................Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Sonata in B-flat Minor, op. 35.......Frédéric François Chopin
(1810-1849)

Grave--Doppio movimento
Scherzo
Marche funebre
Finale

INTERMISSION

Pictures at an Exhibition..........Modest Petrovich Musorgsky
(1839-1881)

Promenade
1. Gnomus
Promenade
2. Il vecchio castello (The Old Castle)
Promenade
3. The Tuileries (Children Quarreling at Play)
4. Bydlo (The Ox-Cart)
Promenade
5. Ballet of the Chicks in their Shells
6. Samuel Goldenberg and Schmuyle
Promenade
7. The Market Place in Limoges
8. The Catacombs
Sepulcrum Romanum
Con Mortuis in Lingua Mortuis
9. Hut of the Baba-Yaga
10. The Great Gate of Kiev

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Suite Gothique — L. Boellmann

Toccata

Russell B Bell, Organ

Piano Quartet
in C Major WoO36, No.3 — Ludwig van Beethoven
(1770-1827)

Allegro Vivace
Adagio con espressione
Rondo

Ann Morrell, Violin
Leanne Jolley, Viola
Steve Thomas, Cello
Steve Erickson, Piano

Monday October 28, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata for Violin and Piano — Claude Debussy
(1862-1918)

Allegro Vivo
Intermede
Très Animé

Malaguena — Pablo Sarasate

Suzanne Ostler, Violin
Jayne Galloway, Piano

Wednesday, October 30, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ORPHEUS WINDS

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

with

David Blackinton, *trumpet*
Newell Dayley, *trumpet*
Ellen Powley, *horn*
Daniel Bachelder, *trombone*
Steve Call, *tuba*

8:00 p.m.
Wednesday, October 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Woodwind Quintet in D Major,
op. 91, no. 3..........................Antoine Reicha
(1770-1836)

Lento--Allegro assai
Adagio
Menuetto: Allegro vivo
Allegretto

Serenade for Ten Wind Instruments,
op. 1 (1929)......................Vincent Persichetti
(1915-)

I Prelude
II Episode
III Song
IV Interlude
V Dance

INTERMISSION

Chorale Prelude, *Nun komm' der*
Heiden Heiland,
BWV 659...............Johann Sebastian Bach--Rechtman
(1685-1750)

Fughetta on *Diess sind die*
heil'gen zehn Gebot,
BWV 679...............Johann Sebastian Bach--Rechtman

Suite for Woodwind Quintet....................Keith Bradshaw
(1961-)

Allemande
Air
Courante
Sarabande
Jig

Serenade for Woodwind Quintet..................Ferenc Farkas
(1905-)

Allegro
Andante espressivo
Saltarello: Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOSEPH AHERN, *flute*

Student of Ted Wight

Assisted by:

Susie Johann, *harpsichord*
Chip Prince, *piano*

in

SENIOR STUDENT RECITAL

6:30 p.m.
Thursday, October 31, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in ~~B~~ E Minor, BWV ~~1030~~ 1034.............Johann Sebastian Bach
(1685-1750)

Adagio ma non tanto
Allegro
Andante
Allegro

Miss Johann, *harpsichord*

Introduction and Variations on
Trockne Blumen, op. 160................Franz Schubert
(1797-1828)

Mr. Prince, *piano*

INTERMISSION

Sonata in D Major, op. 94....................Sergey Prokofiev
(1891-1953)

Moderato
Allegretto scherzando
Andante
Allegro con brio

TALES OF Hoffmann

by Jacques Offenbach

presented by

Brigham Young University

College of Fine Arts
and Communications

Departments of Music
and Theatre

8:00 p.m.
November 1, 6, 8, 9, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

TALES OF HOFFMANN

Music by Jacques Offenbach (1819–1880)
Libretto by Jules Barbier and Michel Carre
Based on stories by E. T. A. Hoffmann (1776–1822)
English Translation by Ruth and Thomas Martin by permission from G. Schirmer, Inc.

The Prologue

As his most recent but estranged flame, Stella, completes her leading role in the performance of *Don Givanni* in the opera house above, Hoffmann and his student cronies gather between acts in Luther's cellar tavern for a little lubrication and a good story. His competitor for Stella's attention, Counsillor Lindorff, has intercepted a love letter of apology from her to Hoffmann and decides to linger and watch the despondent Hoffmann drink himself under the table by the time the opera upstairs is over. He wishes a clear shot at Stella for the rest of the evening. The students led by his Yentl-like companion, Nicklas, entice Hoffmann into weaving a tale as a more interesting substitute for the remaining acts of *Giovanni.* The tale turns into a series of bizarre dreams of the "three" women embodied in his lost but beloved Stella.

Olympia

Hoffmann's first "dream" is of Olympia, a mechanical doll created by Dr. Spalanzani. With the miraculous eyes purchased from Coppelius, the gorgeous Olympia looks so human that she steals Hoffmann's heart. At the hands of the sinister Coppelius, the idol of Hoffmann's youthful ardor becomes a heartless machine which exposes his adolescent attraction to public ridicule.

INTERMISSION

CAST

(in order of appearance)

	November 1 and 8	*November 6 and 9*
Prologue, at Luther's Tavern		
Andres, Stella's servant	Jim Murphy	Jim Murphy
Counsillor Lindorff	Michael Wadsorth	Peter Van de Graaff
Luther, the Innkeeper	Ryan Anderson	John Hansen
Nathanael, student	Adam Russell	Adam Russell
Hoffmann, the dissolute young poet	Michael Belnap	Marcus Arbizu
Nicklas, Hoffmann's companion	Andrea C. Evans	Martha West
First Dream, at the laboratory in which Olympia was created		
Dr. Spalanzani, Olympia's inventor	Jay Thompson	Jay Thompson
Hoffmann, the infatuated youth	Jim Murphy	Tim Brewster
Nicklas, Hoffmann's companion	Andrea C. Evans	Martha West
Dr. Coppelius, inventor of eyes and other blindnesses	Peter Van de Graaff	Michael Wadsworth
Cochenille, Spalanzani's servant	Adam Russell	Adam Russell
Olympia, the doll	Cheri Hancock	Robin Parkin

Giulietta

In his next vision, the sensuous courtesan, Giulietta, buys Hoffmann's soul (his reflection) as agent for the devil, Dappertutto. Hinting that he can get the key to her boudoir, Giulietta seduces Hoffmann to kill her former conquest, Schlemil. Hoffmann kills Schlemil with Dapertutto's sword, but finds only an empty room and is left bereft of innocence, soul, and conquest.

Antonia

Antonia, the oversensitive artist who will smother either of too much singing or too little, draws out Hoffmann's more mature, protective instincts but still tramples them in yielding to the devil, Dr. Miracle's enticements to fame over family. She literally sings herself to death at Hoffmann's feet.

Epilogue

Stella triumphs in *Giovanni* and rushes to her forgiven Hoffmann's side. Hoffmann, never having received the letter of forgiveness, has drunk himself under the table in bitterness. Angry, Stella departs with Lindorff leaving Hoffmann to the inspiration of his muse.

	November 1 and 8	*November 6 and 9*
Second Dream, a party in the Venetian Harbor		
Nicklas, Hoffmann's companion	Andrea C. Evans	Martha West
Giulietta, the courtesan	Martha de Gutierrez	Katrina Millett
Hoffmann, the lustful youth	Keith Furrows	Michael Belnap
Schlemil, Giulietta's protector and most recent conquest	Ryan Anderson	Ryan Anderson
Pittichinaccio, Schlemil's henchman	John Sasine	John Sasine
Dappertutto, the devil's magician	Peter Van de Graaff	Michael Wadsworth
Third Dream, at Antonia's hideaway apartment in Munich		
Antonia, dying of a strange malady from her beautiful singing	Annette Frazier Reid	Kath Van de Graaff
Crespel, her father	John Hansen	Berk Charleton
Franz, his servant	Tim Brewster	Steve Parkin
Hoffmann, Antonia's protective suitor	Marcus Arbizu	Keith Furrows
Dr. Miracle, who brings the cure of death	Peter Van de Graaff	Michael Wadsworth
Nicklas, Hoffmann's companion	Andrea C. Evans	Martha West
Her Mother's Voice	Helen McCurdy	Colleen Butler
Epilogue, back at Luther's Tavern		
(Same as prologue)		
Stella, the prima donna and Hoffmann's now fading flame	Kristalee Bement	Kristalee Bement
Hoffmann's Muse	Martha West	Andrea C. Evans

CHORUS OF STUDENTS, CURIOUS TOWNSPEOPLE, AND COURTESANS

Ryan Anderson
Kristalee Bement
Michael Bowers
Amy Bryson
Stuart Bunderson
Ruth Clegg
Boyd Craig
Mark Dixon
Doug Ellis
Darrell Hague
John Hansen
Jorge Hernandez
Jared Hinde
Gordon Jessee
Pat Lathrop
Julie Mark
Elden W. Maxwell
David B. Monson
Dan Montez
Robert Payson
Leticia Pizzino
Carla Pratt
Eric Prusse
David Ream
Adam Russell
John Sasine
Russell Scribner
Tiffany Smith
Lance Spencer
John Sudds
Mark Swanson
Rinda Taylor
Jay Thompson
Eliana Treasure
Kendall Trump
Bryan Wardell
Dan Williams
Albert Workman

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, Music Director
Clayne Robison, Conductor for *Tales of Hoffmann*

First Violins

Mark Taylor,
co-concertmaster
John Tran,
co-concertmaster
Michael Abramson
Alisyn Babcock
Analyn Buis
Janie Clayson
Judy Fletcher
Karen Hales
Jean Hill
Carolyn Holms
LeeAnn Jolley
Heather McConkie
Ann Morrell
Ann Norman
Laurie Olsen

Second Violins

D'Ann Loomis,
principal
Laurie Barrus
Todd Benson
Terry Bingham
Melanie Jennings
Rosalie Krantz
Laurinda Olsen
Aimee Ord
Ken Rogerson
Lynn Skie
Kathy Tebbs
Elizabeth Thomas
Lani Wilcox
Amy Zabriskie

Violas

Joanne Rust,
principal
Mark Asay
Caroline Cluff
Carol Sue Ettinger
Laura MacBeth
Susan Ostler
Heather Roberts

Cellos

Christopher Abrahmson
Michael Angerbauen
Marianne Broomhead
Cheryl Ann Call
Shannan Christiansen
Ruth Clay
Cheryl Clement
Margrete Gardner
Julie Gilchrist
Monica Rosborough
Steve Thomas

Basses

David Johnson,
principal
Jeff Campbell
Eric Hansen
Mark Mortensen
Greg Peterson
Mark Terrana

Flutes and Piccolo

Steven Alder
Yvonne Farnsworth
David Kern

Oboes

Vera Loveless,
principal
Cindy Anderson

English Horn

David Lines

Clarinets

Robert Barrett,
princial
Neil Hoyt

Bass Clarinet

Bill Lee

Bassoons

Cathy Chamberlain,
principal
Jane Sylvester

Contra Bassoon

David Hare

Saxophone

Kim Mitchell

Horns

Linda Seamons,
principal
Keith Bradshaw
Lynn Farrar
Juli Thompson

Trumpets

Evan Bateman,
principal
Michael Siggard
Tracy Stefl

Trombones

Carl Hammer,
principal
Sam Tsugawa

Bass Trombone

Joel Temple

Tuba

Joel Kimzey

Timpani

Jim Schouten

Percussion

Randall Beach,
sec. leader
Dan Adams
Craig Barnard
Kevin Cope
Darren Duerden
George Gillman
Keely Wolsey

Harp

Janet Bensing
Debra Woodwell

Celeste

Steven Erickson

PRODUCTION STAFF

Producer and Conductor	Clayne Robison
Designer: sets, costumes, and lighting	Rory Scanlon
Stage Director for Prologue, Epilogue and Olympia Scenes	Steve Parkin
Stage Director for Giulietta Scene	Dennis Todd
Stage Director for Antonia Scene	Dan Balestrero
Orchestra Preparation	Clyn Barrus Music Director of the Philharmonic
Costumers	Norene Pollei, Sandra Gray
Assisant Costumer	Dixie Crystal
Musical Coaches	Rob Hancock, Nancy Larson John Simmons, Dan Montez
Technical Directors	O. Lee Walker, Bruce Duerden
Stage Manager	Brad Winterton
Assistant Technical Director	Don Parker
Assistant Costume Designer	Justine Maloy
Assistant Set Designer	Michael Helms
Assistant Lighting Designer	Karl Horst
Assistant to Mr. Scanlon	Margarete E. Young
Master Carpenter	John Shurtleff
Mask Construction	Mark Carpenter
Lighting Director	Doug Hendrickson
Scene Shop Foremen	Kirk Lorimer, Lynden Snider
Scene Painter	Boyd Wolz
Property Master	Todd Meyers
Property Assistant	Margarete E. Young
Sound	BYU Sound Services
Special Effects	Jon Holloman
Concert Manager	Paul Duerden
Publicity Coordinator	Carolyn Wirthlin
Poster Design	Kelly Boren
Publicity Photographer	Mark Philbrick
Publicity writer	Charlene Winters
Music Ticket Office Manager	Dennis Ellis
Artist	Diane Davies
Programs	Joyce de Lannoy
House Manager	Matt Bryan

PRODUCER'S NOTES

Behind the memorable tunes which pervade this Offenbach masterpiece lies a revealing, if not profound look at several of life's critical passages. There is the embarrassing revelation of our quickness to anger, self-pity, passion, unforgivingness, and worldly deception. There is also that tempting paradox which reveals both the dangers and blessings of the artistic life.

We hope you enjoy it both as the superb entertainment that it is and as the somewhat deeper look that it may hint at. We have enjoyed "revelling in its madness," and hope you will too.

COMING EVENTS

Quink

Vocal Ensemble

November 5, 1985

Student/Faculty	$4.00
Senior Citizen	$4.50
General Public	$5.00

Los Indios Tabajaras

Guitar Duo

November 7, 1985

Student/Faculty	$5.00
Senior Citizen	$5.50
General Public	$6.00

Synthesis

November 14, 1985

Student/Faculty	$2.00
Senior Citizen	$2.50
General Public	$3.00

Men' and Women's Choruses

November 15, 1985

Student/Faculty	$2.00
Senior Citizen	$2.50
General Public	$3.00

For more information call ext. 7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK WATKINS, *alto saxophone, flute, clarinet*
KEITH RUSSELL, *alto saxophone, clarinet*

Students of Ray Smith

Assisted by:

Pam Watkins, *piano*
Chip Prince, *piano*

in

JUNIOR RECITAL

8:00 p.m.
Friday, November 1, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Rêverie and Petite Valse..........................André Caplet
(1878-1925)

Pamela Watkins, *piano*

Sonata No. 1............................George Frideric Handel
(1685-1759)

Adagio
Allegro

Chip Prince, *piano*

Sonata in F Major.............................Francois Devienne
(1759-1803)

Allegro

Pamela Watkins, *piano*

Duet adaptation, from Sonata No. 1.......Jean Baptist Loeillet
(1680-1730)

Adagio
Allegro

Sicilienne......................................Pierre Latier

Chip Prince, *piano*

Syrinx...Claude Debussy
(1862-1918)

Duo I.....................................Ludwig van Beethoven
(1770-1827)

Allegro commodo
Rondo allegretto
Larghetto sostenuto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRETT A. ZUMSTEG, *organ*

in

FACULTY ORGAN RECITAL

8:00 p.m.
Saturday, November 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in G Minor, BWV 535

Liebster Jesu, wir sind hier, BWV 730

Herr Gott, dich loben all wir, BWV 725

Herzlich tut mich verlangen, BWV 727

Fugue in C Minor, BWV 575

Prelude in A Minor, BWV 551

Fantasia in C Major, BWV 570

Prelude and Fugue in F Major, BWV 556

Herr Jesu Christ, dich zu uns wend, BWV 726

Valet will ich dir geben, BWV 736

Vater unser im Himmelreich, BWV 737

Toccata in E Major, BWV 566

This is the second program in a series of organ recitals presenting the complete organ works of Johann Sebastian Bach in honor of the composer's 300th birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLAIRE BUSH, *harpsichord*

FACULTY LECTURE-RECITAL

6:00 p.m.
Monday, November 4, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Aria mit verschiedenen Veränderungen,
BWV 988............................Johann Sebastian Bach
(1685-1750)

Aria
Variatio 1. a 1 Clavier
Variatio 2. a 1 Clavier
Variatio 3. a 1 Clavier
Canone all' Unisuono
Variatio 4. a 1 Clavier
Variatio 5. a 1 ovvero 2 Clavier
Variatio 6. a 1 Clavier
Canone alla Seconda
Variatio 7. a 1 ovvero 2 Clavier
al temp di Giga
Variatio 8. a 2 Clavier
Variatio 9. a 1 Clavier
Canone alla Terza
Variatio 10. a 1 Clavier
Fugetta
Variatio 11. a 2 Clavier
Variatio 12.
Canone alla Quarta
Variatio 13. a 2 Clavier
Variatio 14. a 2 Clavier
Variatio 15. a 1 Clavier
Canone all Quinta, Andante
Variatio 16. a 1 Clavier
Ouverture
Variatio 17. a 2 Clavier
Variatio 18. a 1 Clavier
Canone alla Sexta
Variatio 19. a 1 Clavier
Variatio 20. a 2 Clavier
Variatio 21.
Canone alla Settima
Variatio 22. a 1 Clavier
Alla breve
Variatio 23. a 2 Clavier

Variatio 24. a 1 Clavier
   Canone all'Ottava
Variatio 25. a 2 Clavier
   Adagio
Variatio 26. a 2 Clavier
Variatio 27. a 2 Clavier
   Canone alla Nona
Variatio 28. a 2 Clavier
Variatio 29. a 1 ovvero 2 Clavier
Variatio 30. a 1 Clavier
   Quodlibet
Aria

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

QUINK

Vocal Ensemble

Machteld van Woerden
Paula de Wit
Corrie Pronk
Harry van Berne
Marcel Moester

8:00 p.m.
Tuesday, November 5, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ring Out Your Bells....................Ralph Vaughan Williams
(1872-1958)

Rest...................................Ralph Vaughan Williams

Five Flower Songs.............................Benjamin Britten
(1913-1976)

To Daffodils
The Succession of the Four Sweet Months
Marsh Flowers
The Evening Primrose
Ballad of Green Broom

Walking So Early...............................Robert F. Baksa
(1938-)

Villanelle of Sunset...........................Robert F. Baksa

Glory To God In The Highest...................Randall Thompson
(1899-1984)

The Paper Reeds by the Brooks.................Randall Thompson
(Isaiah XIX:7)

Four Motets......................................Aaron Copland
(1900-)

Help Us, O Lord
Thou, O Jehovah, Abideth Forever
Have Mercy On Us, O My Lord
Sing Ye Praises To Our King

INTERMISSION

Trois Chansons....................................Maurice Ravel
(1875-1937)

Nicolette
Trois Beaux Oiseaux
Ronde

Viva La Mancha..............................Arr. José M. Artés

La Novia.....................................Carlos Guastavino

De Trilla..................................Manuel Massoti Littel

El Bon Caçador...............................Arr. P. Puig Adam

Con el vito................................Manuel Massoti Littel

If You Your Lips Would Keep From Slips..........Cecil Effinger
(1904-)

My Bonnie Lass She Smelleth........................P.D.Q. Bach
(1807-1742)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELECTRONIC MUSIC PLUS

H. Jarolde Harris, *director*
Michael Ohman, *associate director*
Alison Andrews
Larry Pearson
Debbie Smith

with

Colleen Riggs Harris, *soprano*

8:00 p.m.
Tuesday, November 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

My Spirit Be Joyful........................Johann Sebastian Bach
(1685-1750)

Colleen Riggs Harris, *soprano*

Dies Natalis, op. 8...............................Gerald Finzi
(1901-1956)

I. Intrada
II. Rhapsody
III. Rapture
IV. Wonder
V. Salutation

Colleen Riggs Harris, *soprano*

INTERMISSION

"Luke and Leia" from *Return of the Jedi*..........John Williams

In the Hall of the Mountain King,
from *Peer Gynt Suite*......................Edvard Grieg
(1843-1907)

Tapes Prepared by Larry Pearson

The Moldau...............................Bedrich Smetana
(1824-1884)

Rhapsody in Blue..........................George Gershwin
(1898-1937)

Tapes Prepared by Michael Ohman

Passacaglia....................................Arlen Card
(1961-)

Stars and Stripes Forever..................John Philip Sousa
(1854-1932)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata in D for Violin Solo	Sergei Prokofiev (1891-1953)

Suzanne Ostler, Violin

Suite for Tuba	Don Haddad

Joel Kimzey, Tuba
Jennifer Hiatt, Piano

Wednesday November 6,1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RUI-KANG ZHANG, *tenor*

Assisted by:

Jau-Fei Chen, *piano*

in

STUDENT RECITAL

8:00 p.m.
Thursday, November 7, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Santa Lucia	Neapolitan Folk Song
Ma Ma	C. A. Bixio
Torna A Sorrento	Ernesto De Curtis
O Sole Mio	Eduardo Di Capua

II

Kang-Ding Love Song	Chinese Folk Song
Under the Moonlight	Chinese Folk Song
The Bells	Chinese Folk Song
A Poem Without a Name	Xiu-Jing Xing (1945-)

III

Fantasie Impromptu, op. 66	Frédéric François Chopin (1810-1849)
Edelweiss, from *The Sound of Music*	Richard Rodgers (1902-1979)
Soran Bushi	Japanese Folk Song
Serenade	Franz Schubert (1797-1828)
Recondita Armonia, from *Tosca*	Giacomo Puccini (1858-1924)

IV

The Shepherd Boy..............................Chinese Folk Song

Serenata Rimpianto..............................Enrico Toselli
(1650-1708)

Dicitencello Vuie.......................................Farvo

Addio Fiorita Asil, from *Madama*
Butterfly.............................Giacomo Puccini

La Donna è Mobile, from *Rigolatto*.................Giuseppe Verdi
(1813-1901)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

LOS INDIOS TABAJARAS

8:00 p.m.
Thursday, November 7, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Duet: Warrior Cry....................................N. Lima

Little Town Ten Piece Band....................N. Lima

Brazillian Serenade...........................N. Lima

Blue Angel.....................................N. Lima

Maria Elena..................................Barcelata

Sakura Sakura...............................Anonymous

Country Gentlemen.................Chet Atkins--Bryant

Western Treat..................................N. Lima

Duelling Banjos..........................Arthur Smith

INTERMISSION

Duet: Prelude, op. 28, no. 4.......Frédéric François Chopin

Valse, op. 64, no. 2.........Frédéric François Chopin

Sevilla...............................Isaac Albéniz

Las Abejas...................Angel Barrios Fernandez

Nato Solo: La Catedral

Prelude Saudade
Andante Religioso
Allegro Solen

Duet: Recuerdos De La Alhambra..................F. Tarrega

Banjo and Fiddle.......................William Kroll

N. Lima, *guitars*
La Bella, *strings*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE AMERICAN COMPOSER
GROUP VOCAL RECITAL

8:00 p.m.
Tuesday, November 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I've Got Rhythm..............................George Gershwin
(1897-1937)

Katrina Millet
Robert Nakéa, *piano*

My Man's Gone Now, from *Porgy and Bess*..........George Gershwin

Annette Reid
Robert Nakéa, *piano*

Green Finch and Linnet Bird, from
Sweeney Todd............................Stephen Sondheim
(1930-)

Anna Mooy
Merilee Webb, *piano*

Too Many Mornings, from *Follies*................Stephen Sondheim

Anna Mooy and Matt Bean
Merilee Webb, *piano*

Our Time, from *Merrily We Roll Along*...........Stephen Sondheim

Scott Pickard and Stephen Gray
Elizabeth Davis, *piano*

Move On, from *Sunday in the Park with*
George..............................Stephen Sondheim

Janine Lindsay and Scott Pickard
Elizabeth Davis, *piano*

The Nightingale.............................Traditional--Shaw

Krista Lee Bement
Elizabeth Davis, *piano*

E'en as a Lovely Flower..........................Frank Bridge
(1879-1941)

Jim Murphy
Dan Montez, *piano*

Sleep...Ivor Gurney

Dan Montez
Jim Murphy, *piano*

Lovliest of Trees..................................John Duke

Leticia Pizzino
Clayton Williams, *piano*

The Sussex Sailor..............................Ernest Charles
(1814-1877)

Amy Bryson
Jennifer Young, *piano*

A Brownbird Singing..................................Haydn Wood
(1882-1959)

Marcus Arbizu
Tim Brewster, *piano*

The Pasture................................Charles Naginski
(1909-1940)

Rinda Taylor
Carie Juchau, *piano*

Jeanie with the Light-Brown Hair..................Stephen Foster
(1826-1864)

Lorraine Arbizu

The Little Horses..............................Aaron Copland
(1900-)

Zion's Walls...................................Aaron Copland

Matt Bean
Chieko Morimoto, *piano*

We Make a Beautiful Pair, from *Shenandoah*...........Traditional

Martha West and Julie Flores
Tim Brewster, *piano*

Can't Help Loving dat Man, from *Showboat*.........Richard Rodgers
(1902-1979)

Helen McCurdy
Tim Brewster, *piano*

Mummy Mummy Dear, from *The Medium*..............GianCarlo Menotti
(1911-)

Penny Peterson
Nancy Larson, *piano*

Sure on This Shining Night.........................Samuel Barber
(1910-1981)

Katrina Millet
Jennifer Young, *piano*

The Monk and his Cat, from *Hermit Songs*,
op. 29......................................Samuel Barber

Karla Pratt
Kathy Brewer, *piano*

Sea Moods....................................Mildred Lund Tyson

Michael Belnap
Rob Hancock, *piano*

She Wasn't You, from *On a Clear Day You Can See Forever*....................................Burton Lane
(1912-)

Dennis Todd
Michael Belnap, *piano*

Barbershop Quartet:

Back in the Old Routine

Mr. Sandman

Talk of the Town

Kathy Brewer   Tina Martindale
Allison Wooley   Lori Pincock

Maria, from *West Side Story*....................Leonard Bernstein
(1918-)

Scott Pickard
Elizabeth Davis, *piano*

It Must Be So, from *Candide*....................Leonard Bernstein

I Am so Easily Assimilated, from *Candide*................................Leonard Bernstein

Andrea Evans
Robert Nakéa, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KEVIN COX, *saxophone, flute, clarinet*

Student of Ray Smith

Assisted by:

Jennifer Hiatt, *piano*
Jackie Bennett, *piano*
JoEllen Turley, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Mark Watkins, *tenor saxophone*

in

SENIOR STUDENT RECITAL

6:00 p.m.
Tuesday, November 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Major for Flute and Piano...............Franz Benda
(1701-1775)

Adagio
Allegro
Vivace

Fantasy Piece No. 1, op. 73......................Robert Schumann
(1810-1856)

Miss Hiatt, *piano*

Parable for Solo Alto Saxophone.............Vincent Persichetti
(1915-)

Adagio and Allegro........................George Frideric Handel
(1685-1759)

Concerto for Tenor Saxophone, op. 50............Bernett Tuthill
(1888-)

Miss Bennett, *piano*

Sevilla, from *Suite española,* op. 47...............Isaac Albeniz
(1860-1909)

Quatour pour Saxophones.......................F. and M. Jeanjean

Doux paysage
Gaiete villageoise

JoEllen Turley, *soprano saxophone*
Kim Mitchell, *alto saxophone*
Mark Watkins, *tenor saxophone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONIC BAND

Daniel Bachelder, *director*

with trumpet soloists:

Evan Bateman, Shane Turner, Mike Siggard,
Russell Darrington, Jeff Grundvig,
Randy Labrum, Bret Jackson

JAZZ ENSEMBLE

Steve Call, *director*

8:00 p.m.
Tuesday, November 12, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Symphonic Band

A Jubliant Overture..................................Alfred Reed
(1921-)

Water Music......................George Frideric Handel--Gordon
(1685-1759)

Air

Minuteman....................................Robert H. Pearson
(1924-)

Scherzo for Bands..................Gioacchino Rossini--Schaefer
(1792-1868)

Bugler's Holiday................................LeRoy Anderson
(1909-1975)

Symphonic Suite.................................Clifton Williams
(1923-1976)

Intrada
Chorale
March
Antique Dance
Jubilee

INTERMISSION

Jazz Ensemble

Ya Gotta Try.......................................Sammy Nestico

Miss Fine..Oliver Nelson

Land of Make Believe.......................Chuck Mangione--Lewis

Seven Steps to
Heaven...........Miles Davis and Victor Feldman--Mendelson

Traditional Jazz Selections to be Announced (Dixieland Band)

Shoehorn Shuffle...................................Frank Mantooth

Pictures at an Exhibition.............Modest Mussorgsky--Holmes

Sir Gawain and the Green Knight.........................Lyle Mays

In Orbit..Ray Brown

SYMPHONIC BAND PERSONNEL

Oboe

Stephen Chesley
Jill Anderson
Julie Manning

Flutes

Sophia Kepas
Vicki Berntsen
Donna Steck
Rebekah Lowe
Ten Nelson
Marie de Lespinasse

Clarinets

Chris Bradford
Brenda Taylor
Dan Sampson
Alan Drew Hanson
Patricia Henderson
Lise Moyes
Christina Herrman
Kathy Bayles
Anne Billington
Terri Madsen

Bass Clarinets

Julie Schein
Fred Bootz

Euphoniums

Jeff Howarth
LeMoyne Boyer
Chris Paris
Brent Tracy
Michelle Brazel

Percussion

Robert Guderian
Craig Barnard

Alto Saxophone

Karen Graf
Kellie O'Dea
Joel Williams

Tenor Saxophone

Brian Affleck

Baritone Saxophone

Pat Schone

Bassoon

Sally Siggard

Trumpets

Shane Turner
  co-principal
Randy Labrum
  co-principal
Noel Phillips
Chris Tollen
Robin Struble
Shelly Beck

Horns

Kathleen Bingham
Marcel Pusey
Vincent Bates
Tom Jensen

Trombones

Carl Vance
John Hines
David Croft
Bradley Wells

Tubas

Jim Eberhard
Dean Belnap

Timpani

Morey Day

JAZZ ENSEMBLE PERSONNEL

Saxophones

Alan Hanson
Kim Mitchell
Ron Parr
Cindy Baird
Keith Russell

Trombones

Carl Vance
Eric Christensen
Bill Hyde
Sam Tsugawa

Trumpets

Mike Siggard
Scott Acton
Dave Fullmer
Bruce Wright
Bill Forsyth

Piano

George Kiser

Bass

Greg Petersen

Drums

Ken Walters

Vibes and Percussion

George Gillman

DIXIELAND BAND

Rob Barrett, *clarinet*
Jeff Grundvig, *trumpet*
Eric Woltz, *trombone*
Bill Lowrey, *banjo*
David Egbert, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

AN EVENING OF CHAMBER MUSIC

8:00 p.m.
Wednesday, November 13, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in D Minor,
BWV 539....................Johann Sebastian Bach--Mills
(1685-1750)

Jeff Grundvig, *trumpet* Kathy Uzzle, *French horn*
Bret Jackson, *trumpet* Dave Beckstead, *trombone*
Joel Kimzey, *tuba*

Scherzo for Woodwind Quintet (1936)...........Frederick Jacobi
(1891-1952)

Yvonne Farnsworth, *flute* Barbara Clayton, *clarinet*
Darrel Stubbs, *oboe* Jane Sylvester, *bassoon*
Tina Curtis, *French horn*

Piano Quintet in A Major, D. 667,
"Die Forelle"..........................Franz Schubert
(1797-1828)

Allegro vivace
Tema con variazioni: Allegretto

Laurie Olsen, *violin* Ruth Clay, *cello*
Suzanne Ostler, *viola* David Johnson, *bass viol*
Clayton Williams, *piano*

INTERMISSION

Sextet for Piano and Woodwind Quintet
(1932)................................Francis Poulenc
(1899-1963)

Allegro vivace
Divertissement: Andantino
Finale: Prestissimo

Steve Alder, *flute* Cindy Baird, *clarinet*
Vera Loveless, *oboe* Brian Peterson, *bassoon*
Kathy Uzzle, *French horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOHN W. SIMMONS, *piano*

Student of Robert Smith

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Thursday, November 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Adagio in B Minor, K. 540...............Wolfgang Amadeus Mozart
(1756-1791)

Sonata No. 27 in E Minor, op. 90..........Ludwig van Beethoven
(1770-1827)

Mit Lebhaftigkeit und durchaus
mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar
vorzutragen

Rondo capriccioso, op. 14.....................Felix Mendelssohn
(1809-1847)

Etudes d'exécution transcendente d'après
Paganini, S. 140..........................Franz Liszt
(1811-1886)

INTERMISSION

Sonata No. 2 in G Major.........................Paul Hindemith
(1895-1963)

MäBig schnell
Lebhaft
Sehr langsam--Rondo: Bewegt

Gaspard de la Nuit................................Maurice Ravel
(1875-1937)

Ondine

Ricercare and Toccata on a Theme from
The Old Maid and the Thief..........Gian Carlo Menotti
(1911-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBERT BARRETT, *B^b clarinet*

Student of David Randall

Assisted by:

Tracey Chisholm, *piano*

in

SENIOR STUDENT RECITAL

6:00 p.m.
Friday, November 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata.................................Antonio Vivaldi--Périer
(1678-1741)

Prelude and Capriccio--Corrente--
Giga

Sonata in E-flat Major, op. 120, no. 2..........Johannes Brahms
(1833-1897)

Allegro amabile
Appassionato ma non troppo allegro
Andante con moto--Allegro

Le petit nègre............................Claude Debussy--Périer
(1862-1918)

La fille aux cheveux de lin,
from *Preludes, I*................Claude Debussy--Prorrich

Minstrels, from *Preludes, I*............Claude Debussy--Prorrich

Sonata, Op. 128.......................Mario Castelnuovo--Tedesco
(1895-1968)

Andante con moto
Scherzo
Lullaby
Rondo alla napolitana

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DESERET QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Julie Zumsteg, *cello*

Assisted by:

Jeffrey Shumway, *piano*

8:00 p.m.
Friday, November 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in D Minor, K. 421..............Wolfgang Amadeus Mozart
(1756-1791)

Allegro moderato
Andante
Menuetto-Allegretto. Trio
Allegretto, ma non troppo

Quintet for Piano and Strings (1966)..........Alberto Ginastera
(1916-1983)

I. Introduction
II. Cadenza I for viola and violoncello
III. Scherzo fantastico
IV. Cadenza II for two violins
V. Piccola musica notturna
VI. Cadenza III for piano
VII. Finale

INTERMISSION

Minimax (1923)..................................Paul Hindemith
(1895-1963)

"Repertorium für Militärmusik"

I. Army march 606 ("Der Hohenfürstenberger")
II. Overture to "Wasserdichter und Vogelbauer"
III. "Ein Abend an der Donauquelle"
Intermezzo for 2 distant trumpets
IV. "Löwenzähnchen au Baches Rand"
Concert waltz
V. "Die Beiden lustigen Mistfinken"
Character piece, solo for 2 piccolos
VI. "Alte Karbonaden"
March

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WOMEN'S CHORUS

Sandefur Schmidt, *director*

AND

MEN'S CHORUS

Mack Wilberg, *director*

8:00 p.m.
Friday, November 15, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

A Short Alleluia....................................Irving Fine
(1914-1962)

O Thou Who Art the Light..............................Eric Shave

Two Motets, op. 37...............................Johannes Brahms
(1833-1897)

O bone Jesu

Oh, loving Jesus, have mercy on us,
Thou who created us and redeemed us
suffering on Thy cross.

Adoramus Te

We adore Thee, Jesus Christ,
and blessed be Thy name,
Who on Thy holy cross hath redeemed us from sin,
and suffered for us.

II

Your Shining Eyes................................Thomas Bateson
(ca. 1570-1630)

Nun bin ich einmal frei..........................Jacques Regnart
(1540-1599)

I am free once more from love's bonds.
I will wring amusement from each day.
And with all joy I shall a song be singing.

No sadness remains with me;
My heart often leaps with joy.
And with all joy I shall a song be singing.

Therefore, all you who are surrounded by love,
Take care and turn your course.
And with all joy I shall a song be singing.

Fain Would I Change That Note............Ralph Vaughan Williams
(1872-1958)

All in Green Went My Love Riding..................David Diamond
(1915-   )

III

A Maid Peerless...............................Herbert Howells
(1892-1983)

The Nativity..................................John Jacob Niles
(1892-1980)

Leisle Knight, *soprano*

The Lamb to the Lamb..........................Paul Creston
(1906-   )

Vivian Harmer, *flute*

Three American Folk Christmas Carols..........Arr. by Derek Hyde

Rise Up, Shepherd, and Follow

Reta Semandeni, *soprano*

Hush, My Babe, Lie Still and Slumber

Jella Troxel, *alto*

Mary Had a Baby

Sherlyn Gibbs, Annette Harrison,
Jeane Liddle, and Karen Read, *sopranos*

Women's Chorus

INTERMISSION

IV

O filii et filiae................................Volckmar Leisring
(1588-1637)

O sons and daughters let us sing
Alleluia

Ave Maria...Plainsong

Ave Maria..................................Tomás Luis de Victoria
(1548-1611)

Hail, Mary, full of grace,
the Lord is with thee:
blessed art thou amongst women,
and blessed is the fruit of thy womb Jesus.

Qui regis Israel intende, from
Vespergesang, op. 121..................Felix Mendelssohn
(1809-1847)

Give ear, O Shepherd of Israel,
thou that leadest Joseph like a flock;
thou that dwellest between the cherubim,
shine forth.

--Psalm 80:1

Monica Rosborough, *cello*   Eric Hansen, *bass*

V

Lord, Make Me An Instrument..........................John Rutter
(1945-   )

Janet Bensing, *harp*

With a Voice of Singing.........................Kenneth Jennings

VI

The West Wind....................................Robert Cundick
(1926-)

VII

Jeannine...N. Shilkre--Moon

Zip-A-Dee Doo-Dah............Ray Gilbert and Allie Wrubel--Liles

John Sasine, *conductor*

Adios, catedral de Burgos (Spanish Folksong)............................Arr. by Parker-Shaw

Farewell, Cathedral of Burgos,
He has fond memories of you;
For in your city he loved a lady,
But she did not love him.

Jennifer Parker, *alto*

Hava Nageela (Israeli Folksong).........Arr. by Maurice Goldman

Men's Chorus

VIII

Of the Father's Love Begotten...................Wilbur Chenoweth
(1899-)

Combined Women's and Men's Choruses
Sandefur Schmidt, *conductor*

Women's Chorus

Sandefur Schmidt, *director*

Soprano I

Connie Bradbury
Julie Brown
Margene Brown
Virginia Campello
Deana Collins
Angela Hatch
Mesia Henry
Sheila Hronek
Janet Jordan
Beth Klohr
Paulynn Littlefield
Julie Mark
Rebecca Nelson
Sherie North
Noelle Robertson
Lola Schiess
Sandie Schnakenburg
Ellen-Marie Springstead
Debra Swanson
Jenna Walker
*April Webster
Betsy Wheeler
Patty Young

Soprano II

Sharon Anderson
Sidney Anderson
Jeanine Bird
Laura Burnett
Diane Eckery
Susan Edwards
Sherlyn Gibbs
Elizabeth Hanks
*Annette Harrison
Kristie Huefner
Cindy Knight
Liesle Knight
Jeanne Liddle
Shawna McGregor
Heidi Mickelsen
Browynn Murray
Anne Puzey
Karen Read
Reta Semandeni
Wende Stratton
Julie Taylor
Kathryn Tebbs
Julie Tingey

Alto I

Yvonne Adams
Cheryll Beck
*Juliet Beitler
Robyn Frost
Jenifer Gillilard
Kristin Hatch
Robyn Hayes
Julie Knorr
Melanie Lamborn
Joni Leavitt
Yvonne Lutze
*Marianne Palmer
Tamera Park
Suzanne Pool
Lynne Robison
Michele Simas
Jennifer Taylor
Terrilyn Taylor
Joella Troxel
Erin Whitaker

Alto II

Ruth Burr
Caroline Christy
Robyn Edens
Audrey Galbraith
Teuila Gerber
Kelly Grayson
Rebecca Johnson
Heather McGuire
Shelley McCurdie
April Megarel
Amy Moss
Sharon Paul
Elisa Peterson
Innette Richey
Wendy Woolley

Men's Chorus

Mack Wilberg, *director*

Tenor I

Braden Blake
Jonathan Edwards
Shane Fortune
Francisco Guajardo
Marc Kleinkopf
Peter Peterson
John Sasine
*Douglas Savage
*Scott Smith
Glen Worthey
Richard Yates

Tenor II

Douglas Anderson
Chris Bohm
Mark Dixon
David Hare
Dan Jackson
*Ken Jenson
Douglas Olsen
Ken Richmond
Kelvin Smith
Brad Stein
Mark Swanson
John Tauiliili
Joseph Wegescheide
Dan Williams

Bass I

Michael Bowers
Kevin Carter
David Condie
Harold Davidson
Edward Durrant
Stephen Frank
*Michael Hohl
John Holmgren
Neil Hoyt
Gordon Jessee
Brian Johnson
James Margetts
Douglas McCampbell
Kelly Prestwich
Erik Prusse
Brandt Redd
James Robinson
Richard Rogers
Russell Scribner
Lance Spencer
Tom Stolk
Kendall Trump

Bass II

Layne Barker
Ben Bullock
Doug Ellis
David Harmer
Matthew Hoag
John Krieger
Keith Lever
Elden Maxwell
David Monson
David Omer
David Ream
Daniel Ricks
Brett Seamons
Evan Smith
Albert Workman

*Officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID M. LINES, *organ*

in

SENIOR STUDENT RECITAL

8:00 p.m.
Friday, November 15, 1985
Provo Tabernacle

PROGRAM

Nun komm, der Heiden Heiland, BWV 661.....Johann Sebastian Bach
(1685-1750)

Trio super Nun komm, der Heiden Heiland,
BWV 660..........................Johann Sebastian Bach

Nun komm, der Heiden Heiland, BWV 659.....Johann Sebastian Bach

Fantasie und Fugue über den Choral "Ad nos,
ad salutarem undam," S. 259................Franz Liszt
(1811-1886)

INTERMISSION

Scherzetto, from Two Pieces for Organ,
op. 108..................................Joseph Jongen
(1873-1953)

Prelude and Fugue in E Major, op. 99,
no. 1............................Camille Saint-Saëns
(1835-1921)

L'ascension...................................Olivier Messiaen
(1908-)

No. 2 Serene Alleluias from a soul
longing for heaven

No. 3 Outburst of joy from a soul
before the Glory of Christ
which is its own glory

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ANNETTE FRAZIER-REID, *soprano*

Student of Gayle Lockwood

Assisted by:

Robert Nakéa, *piano*

in

VOCAL RECITAL

8:00 p.m.
Saturday, November 16, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Let the Bright Seraphim, from *Sampson*........................George Frideric Handel (1685-1759)

II

Toglietemi La Vita Ancor...................Alessandro Scarlatti (1660-1725)

Cara, Cara E Dolce.........................Alessandro Scarlatti

Voglio Amar................................Alessandro Scarlatti

Sono Unite A Tormentarmi...................Alessandro Scarlatti

Se Delitto E L'Essere Amante...............Alessandro Scarlatti

III

Ich hab' in Penna einen Liebsten......................Hugo Wolf (1860-1903)

Mausfallen Sprüchlein, from *Gedichte von Edvard Mörike*................................Hugo Wolf

Verborgenheit, from *Gedichte von Edvard Mörike*........Hugo Wolf

Er ist's, from *Gedichte von Edvard Mörike*.............Hugo Wolf

INTERMISSION

IV

Soupir..Henri Duparc
(1848-1933)

Chanson triste................................Henri Duparc

Elegie..Henri Duparc

La manoir de Rosemonde........................Henri Duparc

V

Flamenco Meditations on Five *Sonnets from
the Portuguese,* by Elizabeth
Barrett Browning.......................Carlos Surinach
(1915-)

How Do I Love Thee?
Yet, Love Is Beautiful Indeed
Our Two Souls
With Thee Anear
If Thou Must Love Me.

Concerto for Bassoon in B-flat Major
W.A. Mozart
(1756-1791)

Adagio
Allegro

Sam Tsugawa, Trombone
Debbie Smith, Piano

Thoughts for Flute and Vibraphone
Neil DePonte

Mary Shambaugh, Vibraphone
Judi Shinomura, Flute

Concerto No. 2 for Clarinet
Carl Maria von Weber
(1786-1826)

Allegro

Barbara Clayton, Clarinet
Coreen Andrew, Piano

Prelude and Fugue in F Major BWV 556
J.S. Bach
(1685-1750)

Jennifer Sorenson, Organ

Concerto for Flute
Jacques Ibert

Allegro

Vivian Harmer, Flute
Nancy Larson, Piano

Cinq Pieces pour Clarinette seul
Aubert Lemeland

Moderato
Lento Expressivo
Allegro Scherzando

Jean Voyles

Monday November 18, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WIND SYMPHONY

David Blackinton, *director*

8:00 p.m.
Tuesday, November 19, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture from *Colas Breugnon*,
op. 24..........................Dmitry Kabalevsky--Beeler
(1904-)

An Original Suite..................................Gordon Jacob
(1895-)

I. March
II. Intermezzo
III. Finale

The Three Trumpeters........................Guido Agosti--Bainum
(1901-)

Delane Price, Mike Siggard,
and Bret Jackson, *trumpets*

Folk Dances.................................Dmitry Shostakovich
(1906-1975)

INTERMISSION

English Dances.........................Malcolm Arnold--Johnstone
(1921-)

I. Andantino
II. Vivace
III. Mesto
IV. Allegro Risoluto

Fantasia For Band...........................Vittorio Giannini
(1903-1966)

Music for Prague....................................Karel Husa
(1921-)

I. Introduction and Fanfare
II. Aria
III. Interlude
IV. Toccata and Chorale

PERSONNEL

Flutes

Sandra Smith
Elaine Huff
Susan Stock
Charisse Williams

Piccolo

Cecilia Ballard

E^b Clarinet

Neil Hoyt

B^b Clarinets

Robert Barrett
Edgardo Martinez
Cindy Baird
Barbara Clayton
Laurie Jensen
Marla Marshall
Jo Ann Walker
Cynthia Payne
Ruth Handly
Mark Watkins
P. Henderson
Catherine Brande
Janeen Allen
Lisa Jolley
Julie Jorgensen
B. Taylor

Bass Clarinets

Bill Lee
David Ralph

Alto Saxophones

Kim Mitchell
Keith Russell

Tenor Saxophone

Kevin Cox

Baritone Saxophone

JoEllen Turley

Oboes

Vera Loveless
Cheryl Barnett
Charis Bean
Camille Wight

Bassoons

Jane Sylvester
Glenn B. Williams

Cornets

Mike Siggard
Bret Jackson
Delane Price
Brian Harker
David Fullmer
Scott Acton

Trumpets

Bruce Wright
Kurt Hayes

Horns

Kathy Uzzle
Tina Curtis
Maralee Palmer
Scott Walker

Euphonium

Jeff Howarth
LeMoyne Boyer

Trombones

Dave Beckstead
Joel Temple
Carl Hammer
Sam Tsugawa
Eric Christensen

Tubas

Tom Bills
David Egbert

Percussion

Mary Shambaugh
Jeff Paris
Keely Wolsey
George Gilman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SUZANNE OSTLER, *violin*

Student of Barbara Williams

Assisted by:

Mary Bennett, *piano*
Jayne Galloway, *piano*

in

SENIOR STUDENT RECITAL

8:00 p.m.
Tuesday, November 19, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Violin and Piano......................Claude Debussy
(1862-1918)

Allegro vivo
Intermede: Fantasque et leger
Finale: Très animé

Sonata in D for Violin Solo, op. 115...........Sergey Prokofiev
(1891-1953)

Moderato
Theme and Five Variations
Con brio--Allegro precipitato

Malaguena.....................................Pablo de Sarasate
(1844-1908)

INTERMISSION

Violin Concerto in D Minor, op. 47.................Jean Sibelius
(1865-1957)

Allegro moderato
Adagio di molto
Allegro, ma non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Music for Saxophone Quartet

Seven Saxophonian Folk Dances — Paul Harvey

4. Funeral March-
   "A sad procession wends its way to the church where it is met by priests intoning plainsong"
1. Dance of Welcome-
   "The visitor is surrounded by a crowd of dancing people, all shouting different phrases of welcome"

Karen Graff, Soprano Saxophone
Kellie O'Dea, Alto Saxophone
Deena Winters, Tenor Saxophone
Brad Stein, Baritone Saxophone

Fantazia — Orlando Gibbons
arr. by Fred Hemke

Introduction and Scherzo — Clerisse

Keith Russell, Soprano Saxophone
Dale Peterson, Alto Saxophone
Brian Peterson, Tenor Saxophone
Alan Drew Hansen, Baritone Saxophone

Sevilla — J. Albeniz
arr. by Marcel Mole

Quatour pour Saxaphones — F. et M. Jean-Jean
Gaiete Villageoise

JoEllen Turley, Soprano Saxophone
Kim Mitchell, Alto Saxophone
Mark Watkins, Tenor Saxophone
Kevin Cox, Baritone Saxophone

Wednesday November 20, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRASSWORKS

in

A SILVER ANNIVERSARY CELEBRATION

for

KBYU-FM

SILVER ANNIVERSARY
25
Classical 88
KBYU-FM
1960-1985

8:00 p.m.
Wednesday, November 20, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Almand..William Brade
(1560-1630)

La Mourisque..................................Tylman Susato
(ca.1500-ca.1560)

Scherzo.......................................John Cheetham
(1939-)

Two Mexican Dances for Marimba.........................Gordon Stout
(1951-)

Allegro
Allegro Rubando

*Celebration for Brass Quintet and Percussion.................................Crawford Gates
(1921-)

Fanfare
Ballad
March

INTERMISSION

Brasswork's Birthday party for KBYU-FM (A potpourri of fanfares, marches, rags, and pop selections).

*"Celebration" was commissioned by KBYU-FM from Crawford Gates for performance by Brassworks in recognition of KBYU-FM's Silver Anniversary. Tonight's performance is the world premiere.

The composer writes, "The percussion instrumentation for this work is admittedly extravagant, based upon the encouragement of percussionist Ron Brough, associated with the Brassworks, this in anticipation of the premiere honoring the 25th Anniversary of KBYU-FM, and the immediate availability of a wide variety of percussion instruments for this event."

PERSONNEL

David Blackinton, *trumpet*
K. Newell Dayley, *trumpet*
Gaylen Hatton, *french horn*
Daniel Bachelder, *trombone, Euphonium*
Steven Call, *tuba*
Ron Brough, *percussion*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SAUNDRA LYN STIRLING, *soprano*
CATHLEEN BARNEY, *soprano*
RINDA TAYLOR, *mezzo-soprano*

Students of Clarine Downs

Assisted by:

Laura Barrus, *piano*
Susie Johann, *piano*
Janet Bensing, *harp*
Carrie Juchau, *piano*

in

SENIOR JOINT RECITAL

6:00 p.m.
Wednesday, November 20, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Alma del core....................................Antonio Caldara
(1670-1736)

'O sole mio!....................................Eduardo di Capua
(1705-1780)

O mio babbino caro, from
Gianni Schicchi..............................Giacomo Puccini
(1858-1924)

Zueignung, op. 10, no. 1.........................Richard Strauss
(1864-1949)

Saundra Lyn Stirling, *soprano*
Laura Barrus, *piano*

II

Piango, gemo, sospiro, R. 675....................Antonio Vivaldi
(1678-1741)

Amorosi miei giorni..............................Stefano Donaudy
(1879-1925)

Cathleen Barney, *soprano*
Susie Johann, *piano*

III

Non so piu, from *Le nozze di*
Figaro............................Wolfgang Amadeus Mozart
(1719-1787)

Stride la vampa, from *Il trovatore*..............Giuseppe Verdi
(1813-1901)

Mon coeur s'ouvre à ta voix, from
Samson et Dalila......................Camille Saint-Saëns
(1835-1921)

Rinda Taylor, *mezzo-soprano*
Carrie Juchau, *piano*

IV

Wiegenlied, op. 49, no. 4........................Johannes Brahms
(1833-1897)
L'heure exquise..............................Reynaldo Hahn
(1875-1947)
En prière.....................................Gabriel Fauré
(1845-1924)

Saundra Lyn Stirling, *soprano*
Janet Bensing, *harp*

V

Widmung, from *Myrthen,* op. 25, no. 1.............Robert Schumann
(1810-1851)
All in the April evening......................Hugh S. Robertson
(1874-1952)
The Watermill..............................Ralph Vaughn Williams
(1872-1958)

Cathleen Barney, *soprano*
Susie Johann, *piano*

VI

The Pasture.....................................Charles Naginski
(1909-1940)
Sea Moods....................................Mildred Lund Tyson

The Way He Makes Me Feel, from
Yentl.......................................Michel LeGrand
(1932-)

Rinda Taylor, *mezzo-soprano*
Carrie Juchau, *piano*

VII

Silent Noon.................................Ralph Vaughn Williams
(1872-1958)
Brother Will, Brother John............................John Sacco

The Little Horses.............................Aaron Copland
(1900-   )
The Green Dog.................................Herbert Kingsley

Saundra Lyn Stirling, *soprano*
Laura Barrus, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

FACULTY CHAMBER ENSEMBLE

Mack Wilberg, *piano*
Barbara Williams, *violin*
Clyn Barrus, *viola*
Julie Zumsteg, *cello*

8:00 p.m.
Thursday, November 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Trio for Piano, Violin, and Cello,
op. 67................................Dmitry Shostakovitch
(1906-1975)

Andante-Moderato
Allegro non troppo
Largo
Allegretto

INTERMISSION

Quartet for Piano, Violin, Viola,
and Cello, op. 15..........................Gabriel Fauré
(1845-1924)

Allegro molto moderato
Scherzo Allegro vivo
Adagio
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

NORTH CAROLINA DANCE THEATER

Robert Lindgren, *Founder/Director*
Salvatore Aiello, *Artistic Director*

8:00 p.m.
Thursday, November 21, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Pentimento

Choreography: Vicente Nebrada

Rehearsal Assistant: Zane Wilson

Music: J. S. Bach*

Costume and Set Design: A. Christina Giannini

Lighting Design: Randall Henderson

I. Ensemble
II. Ensemble
III. Jeffrey Crevier
IV. Colleen Tamayo
V. Debra Bale
VI. Ralph Hewitt
VII. Cydney Spohn
VIII. Mark Morgan
IX. Jeffery Bullock
X. Terri Lynn Wright
XI. Richard Prewitt
XII. Christye Chantal
XIII. Ensemble
XIV. Ensemble

Pentimento: the reappearance, on canvas, of an image which has been painted over. The images become one in time, yet they remain distinct. It is a way to see what was once there, and what is there now.

*"Four Suites for Orchestra," excerpts

Pentimento was commissioned with the assistance of a grant from the Projects Pool of the Arts Council, Inc. of Winston-Salem.

First performed by NORTH CAROLINA DANCE THEATER at the Brooklyn Center for the Performing Arts, Brooklyn, New York, March 18, 1983.

INTERMISSION

Women

Choreography: Oscar Araiz

Staging: Salvatore Aiello

Music: Grace Slick*

Costume Design: Mabel Astarloa Haley

Costume Execution: Evelyn Miller

Lighting Design: Russell Wicker

Debra Bale, Dana Caspersen, Beverly Chambers
Cydney Spohn, and Colleen Tamayo

*Soundtrack to the movie, *Manhole*

The production of "Women" was supported in part by a grant from the National Endowment for the Arts, a federal agency.

INTERMISSION

Belong

Choreography: Norbert Vesak

Music: Electronically synthesized by Syrinx

Costume Design: Robert-Glay LaRose

Lighting Design: Randall Henderson

Christye Chantal Jeffrey Crevier

Gold Medal Pas De Deux Varna International Ballet Competitions and 3rd World Ballet Concours, Osaka, Japan, 1980. Originally created for the Royal Winnipeg Ballet, 1970.

PAUSE

Piano Concerto #1

Choreography: Salvatore Aiello

Music: Keith Emerson*

Costume Design: Salvatore Aiello

Costume Execution: Nancy Kubale

Lighting Design: Randall Handerson

Debra Bale, Dana Caspersen, Christye Chantal
Beverly Chambers, Anita Intrieri, Cydney Spohn,
Colleen Tamayo, Terri Lynn Wright, Jeffery Bullock
David Bushman, Ralph Hewitt, Michael Johnson
Mark Morgan, Richard Prewitt, Daniel Wright

Keith Emerson's Piano Concerto reflects a musical heritage drawn from many sources. This work, in abstract form, incorporates styles of dance that challenge the versatility and athleticism of today's artists. The ballet is a game of dance styles - styles learned and interpreted by all who have studied the discipline of movement. Techniques and traditions become points of reference. Once recognized, we can play with the rules for our enjoyment. Here the stage becomes the arena where the game of play is danced.

*Piano Concerto #1 from the album, *Works* by Emerson, Lake and Palmer.

DANCERS

Debra Bale
Jeffery Bullock
David Bushman
Dana Caspersen
Beverly Chambers
Christye Chantal
Jeffrey Crevier
Steven Frank*
Ralph Hewitt
Anita Intrieri*
Michael Johnson
Mark Morgan
Richard Prewitt
Cydney Spohn
Colleen Tamayo
Julie Voshell*
Daniel Wright*
Terri Lynn Wright

*Apprentice

STAFF

Robert Lindgren	Founder/Director
Salvatore Aiello	Artistic Director
Thomas Michael Crail	General Manager
Terri Lynn Wright	Rehearsal Assistant
Ralph Hewitt	Rehearsal Assistant
Annette Keasler	Finance Manager
Brian Lunsford	Production Manager
Mark Land	Operations Manager
Betty Naylor	Company/Stage Manager
Dana Wellington	Carpenter
Dirk Holleman	Electrician
Tim Kent	Costumer
Mitzi Malinzak	Administrative Assistant
Dianne Parrish	Secretary to General Manager
Levin, Spinnett & Co.	Auditors
Wooten Printing	Printers

Founded in 1970 by Robert Lindgren, North Carolina Dance Theater currently tours nationally and internationally 20 to 30 weeks a year. The repertoire includes classical ballet, modern and contemporary dance, in keeping with Robert Lindgren's founding purpose: "To present dancers doing choreographer's work: to present the art of dance."

The Dance Theater is a professional affiliate of the North Carolina School of the Arts.

North Carolina Dance Theater
7 Vintage Avenue
Winston-Salem, NC 27107
(919)761-2190

UPCOMING EVENTS

Chamber Orchestra

November 22, 1985

Madsen Recital Hall
8:00 p.m.

BYU Symphony Orchestra

November 23, 1985

de Jong Concert Hall
8:00 p.m.

Philharmonic Orchestra

December 3, 1985

de Jong Concert Hall
8:00 p.m.

Students/Faculty	$2.00
Senior Citizen	$2.50
General Public	$3.00

Percussion Ensemble

November 26, 1985

Madsen Recital Hall
8:00 p.m.

University Chorale

November 26, 1985

de Jong Concert Hall
8:00 p.m.

Christmas Choral Concert

December 5,6, 1985

de Jong Concert Hall
8:00 p.m.

Students/Faculty	$2.00
Senior Citizen	$2.50
General Public	$3.00

For further information call ext. 7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHAMBER ORCHESTRA

Clyn D. Barrus, *director*

Jeffery Shumway, *piano*

8:00 p.m.
Friday, November 22, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Symphony in E-flat Major..............Georg Druschetzky--Powley
(1745-1819)

Adagio--Allegro molto
Andantino
Allegro

Piano Concerto in E-flat Major,
K. 449...........................Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace
Andantino
Allegro ma non troppo

Jeffery Shumway, *piano*

INTERMISSION

Symphony No. 1 in C Major, op. 21..........Ludwig van Beethoven
(1770-1827)

Adagio molto--Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Adagio--Allegro molto e vivace

PERSONNEL

First Violin

Mark Taylor,
co-concertmaster
John Tran,
co-concertmaster
Michael Abramson
Heather McConkie
Ann Morrell
Laurie Olsen
Suzanne Ostler

Second Violin

Judy Fletcher,
principal
Ken Rogerson
Rosalie Krantz
D'Ann Loomis
Ann Norman
Lani Wilcox

Viola

James Quist,
principal
Joanne Rust
James Waite

Cello

Ruth Clay,
principal
Christopher Abramson
Monika Rosborough
Stephen Thomas

Bass

Greg Peterson
principal
Eric Hansen

Flute

Joseph Ahern,
principal
Elaine Hoff

Oboe

Vera Loveless,
principal
Cindy Anderson

Clarinet

Cindy Baird,
co-principal
Barbara Clayton,
co-principal

Bassoon

Brian Peterson,
principal
Cathy Chamberlain

Trumpet

Michael Siggard,
principal
Tracy Steffl

Horn

Linda Seamons,
co-principal
Cathy Uzzle,
co-principal

Timpani

James Schouten

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONY ORCHESTRA

A. Harold Goodman, *conductor*

8:00 p.m.
Saturday, November 23, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture, from Ruslan and Lyudmila.....Mikhail Ivanovich Glinka
(1804-1857)

Concerto for Violin and Orchestra No. 2
in D Minor, op. 22...................Henryk Wieniawski
(1835-1880)

Andante

Lani Wilcox, *violin*

Symphony No. 2..............................Vittorio Giannini
(1903-1966)

Allegro energico
Adagio ma elastico
Allegro

INTERMISSION

Symphony No. 4 in F Minor, op. 36.....Pyotr Il'yich Tchaikovsky
(1840-1893)

Allegro con fuoco

A Walk to Paradise Garden from *A Village Romeo and Juliet*.....................Frederick Delius
(1862-1934)

London Suite.................................Eric Coates
(1886-1957)

Covent Garden (Tarantelle)
Westminster (Meditation)
Knightsbridge (In Town To-Night March)

(Utah Valley Youth Symphony will join the B.Y.U. Symphony Orchestra for the finale.)

PERSONNEL

First Violins

Lani Wilcox, *concertmistress*
Amy Peterson, *principal*
Melanie Bowden
Laurie Brown
Charlotte Colledge
Linda Croft
Carla Fagerburg
Derek Gibb
Corine Jue
Kellie Kimball
Karen Martin
Sally Simmons
Lisa Stratton

Second Violins

Amy Zabriskie, *principal*
Shannon Baldwin
Arline DeDen
David Duffin
Laura Matheson
Juan Mijares
Natasha Mylroie
Terilyn Skanchy
Ramona Smith
Cynthia Whitmore
Suzanne Whitmore

Violas

Ethan Wood, *principal*
Sherry Anderson
Caroline Cluff
Kyle Hooker
Carol Lemon
Rebecca Poll
Catherine Woolley

Cellos

Cheryl Garrard, *principal*
Eric Anderson
Charis Bean
Ruth Bean
Curtis Davis
Wendy Foutz
Alicia Milne
Kristen Nelson
Arlene Osborn
Deanna Wheeler

Basses

Marco Lee, *principal*
Bill Bearnson
Deborah A. Jackson
Eric Hansen
Mark Mortensen

Flutes

Becky Elston
Shannon L. Cooper
Lea Greve
Becky Lowe

Oboes

Maren Larkin
Ellen Lines

Bassoons

Mark Smith
Julie Justis

Clarinets

JoAnn Walker
Julie Rider
Sandra Sagisi

Trumpets

Delane Price
David Green
Eric Webb

French Horns

Greg Campbell
Bill Highland
Tom Solosko
David Leavitt

Trombones

Sam Tsugawa
Bradley Wells
Danny Turnblom

Tuba

Dean Bellnap

Percussion

Gery Decker
Craig Bernard
George Gillman

Staff

Sandra Sagisi-Secretary
Natasha Mylroie-Library
Melanie Bowden-Library
Alicia Milne-Public Relations

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK H. PETERSON, *piano*

Student of Robert B. Smith

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Saturday, November 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue, op. 87, no. 23............Dmitry Shostakovich
(1906-1975)

Sonata, op. 70, no. 10.......................Alexander Skryabin
(1872-1915)

Tiger...Henry Cowell
(1897-1965)

INTERMISSION

Prelude and Fugue in D Minor, from
Das Wohltemperirte Clavier, I,
BWV 850.............................Johann Sebastian Bach
(1685-1750)

Three Piano Pieces.......................Mark Hemingway Peterson
(1963-)

When There Is Love at Home
I Corinthians 15:22
On Obtaining Mercy

Variations on "Les hommes pieusement"
from *La recontre imprévue*
by Gluck, K. 455..................Wolfgang Amadeus Mozart
(1756-1791)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Assisted by:

Rebecca Wilberg and Eric Fisher

6:00 p.m.
Saturday, November 23, 1985
Main Gallery
Franklin S. Harris Fine Arts Center

PROGRAM

I

Llibre Vermell of Montserrat..........................Anonymous
(14th century)

O Virgo splendens
Stella splendens
Laudemus virginem
Splendens ceptigera
Los set gotxs recomptarem
Cuncti simus concanentes
Dolorum regina
Mariam, matrem virginem
Inperayritz
Ad mortem festinamus

II

Pavanne: The Funerals...........................Antony Holborne
(ca.1584-1602)

Noel's Galiard...................................Antony Holborne

Alman: The Honeysuckle..........................Antony Holborne

Coranto: Heigh Ho Holiday.......................Antony Holborne

Ein Musikus wollt fröhlich sein................Leonhard Lechner
(ca.1553-1606)

III

The Nightingale, the Organ of Delight...........Thomas Weelkes
(1576-1623)

Sweet Suffolk Owl...............................Thomas Vautor
(fl.1600-1620)

Il bianco e dolce cigno........................Jacques Arcadelt
(ca.1505-1568)

Contraponto bestiale..........................Adriano Banchieri
(1568-1634)

IV

Four Medieval English Carols..........................Anonymous

Nowell, Nowell: Dieu vous garde
What Tidings Bringest Thou?
There is no Rose
Marvel not, Joseph

From Virgin's Womb This Day Did Spring.............William Byrd
(1543-1623)

Rejoice, Rejoice....................................William Byrd

V

A Division..Anonymous

John Tran, *solo violin*
David Lines and Eric Fisher, *continuo*

Introit for Third Christmas Mass:
Puer natus est..........................Gregorian Chant

Motet: Puer natus est...........................Jacobus Regnart
(1540-1599)

Hodie Christus natus est..............Jan Pieterszoon Sweelinck
(1562-1621)

MEMBERS OF THE COLLEGIUM MUSICUM

Instrumentalists

Eric Fisher
David Lines
Heather Reynolds
John Tran
Donna Zebolsky

Singers

Lori Anne Behunin
Deana Dollins
Diane Eckery
Jannette Goodman
Marc Kleinkopf
Lori Lish
Browyn Murray
Rebecca Nelson
Noelle Robertson
Douglas Savage
Russell Scribner
Brett Seamons
Julie Tingey
Rebecca Wilberg
Glen Worthey

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

String Orchestra Program

Mark Taylor, Conductor
November 25, 1985

The Virtuous Wife Suite March Hornpipe	Henry Purcell-Dunhill (1659-1695)
Arirang	Arr. by Rowan Taylor
Brandenburg Concerto No. 4, BWV 1049 Allegro Andante Presto	J.S. Bach (1685-1750)
David Kern, Flute John Tran, Violin	Yvonne Farnsworth, Flute Joanne Rust, Harpsichord
Nocturne, from Shylock, Op. 57	Gabriel Faure (1845-1975)
Jazz Pizzicato	Leroy Anderson (1908-1975)
Capriol Suite Basse-Danse: Allegro moderato Pavane: Allegretto, ma un poco lento Tordion: Con moto Pieds-en-l'air: Andantino tranquillo Mattachins (Sword Dance): Allegro con Brio	Peter Warlock

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PERCUSSION ENSEMBLE
AND
STEEL BAND

Ron Brough, *conductor*

8:00 p.m.
Tuesday, November 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Chariot Race........................Victor Feldman--Adamcek
(1934-   )

Suite for Tambourine............................Shelly Elias
(1951-   )

Charleston Capers.........................G. H. Green--Becker
(1893-1970)

Tides.......................................William Cahn
(1944-   )

March to the Scaffold, from
Symphonie fantastique,
op. 14.....................Hector Berlioz--Farberman
(1803-1869)

INTERMISSION

Jamaican Farewell.........................Arr. by Ron Brough

Hedigan's Fancy.............................Arr. by G. Gibson

Oyelo...Andy Narell
(1951-   )

Gainsborough...................................Thomas Gauger
(1939-   )

I Allegro
III Presto

Can't Take the Heat..................Bill Bruford--Schietroma
(1947-   )

PERSONNEL

Dan Adams
Craig Barnard
Randall Beach
Jeff Campbell, *bass*
Morey Day
Gary Decker
Darren Duerden
George Gillman
Robert Guderian
Nathan Lee
Tracy Palmer
Jeff Paris
Tami Safsten
Mary Shambaugh
Sheri Southworth
Keely Wolsey

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Merilee Webb, *conductor*

8:00 p.m.
Tuesday, November 26, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sing unto God............................George Frideric Handel
(1685-1759)

We believe that Thou shalt come,
from *Te Deum, "Dettingen"*.........George Frideric Handel

Domine ad adjuvandum me festina.......Giovanni Battista Martini
(1706-1784)

Wie der Hirsch schreit nach frischem
Wasser, from *Psalm 42,* op. 42..........Felix Mendelssohn
(1809-1847)

Geistliches Lied, op. 30.........................Johannes Brahms
(1833-1897)

Live-A Humble............................Arr. by Jester Hairston

I want Jesus.............................Arr. by Jester Hairston

Hold On..................................Arr. by Jester Hairston

How beautiful upon the mountains....................John Carter
(1929-)

The Peaceable Kingdom...........................Randall Thompson
(1899-1984)

Woe unto Them
The Paper Reeds by the Brooks

PERSONNEL

Soprano

Monica Lin Anderson
Jami Lynn Bach
Lauren Ann Baum
Michele Beck
Joanne Carol Beeby
Kathleen Ann Berrigan
Julie Berry
Rebecca Blauer
Renae Lynn Bronson
*Elaine Bunker
Jennifer Burnham
Cassandra Campbell
Kirsten Campbell
Sheri Lynn Charlton
Eileen Collyer
Michelle Covalt
Caryn Crowley
Tracey Lou Daley
Laurie Lynn Davis
*Kathleen Ellsworth
Theresa Ann Evans
Tracey Lyn Evans
Jennette Ferrel
Lorraine Fisher
Michelle Fotheringham
Leah Francom
Leila Sharon Gaskin
Leslie Wilson Gates
Beth Ann Gowans
Dawn Marie Grigsby
Mary Meibos Gurr
Kristine Hainline
Lisa Hammon
Kimberly Paige Harris
Michelle Hayhurst
Janece Olive Hoopes
Helen Hughes
Anne Inkley
Ann Marie Jeffery
Lisa Joy Jenson
Kristine Johnson
Julianne Jones
Julie Kanan
Elisabeth Klytseroff
Jolene Knudsen

Mari Kudo
Maryann Lee
Brenda Lorz
Lisa Ann Lund
Marianne Marti
Lori Ann Martin
Pamela Margaret Mason
April Joy McLaughlin
Suzette Memmott
Cheryl Lynette Miller
Elizabeth Millet
Laura Moore
Elizabeth Morgan
Kelli Morrison
Kimberly Morse
Cynthi Anne Openshaw
Jennifer Parsons
Nancy Gwen Payne
Melonie Peterson
Kathleen Pett
Julene Pierce
Pamela Rasmussen
Caryn Richardson
Paige Diane Ririe
Lorna Lee Robbins
Cynthia Schindler
Barbara Schneider
Lanette Lei Shimbashi
Julie Anne Sievers
Stacy Smith
Christine Staffanson
Vicki Stevenson
Tamera Stokes
Amy Strickland
Diane Sudweeks
Sandra Taylor
Ann Tenney
Leslie Barton Thomas
Carole-Ann Thompson
Mechelle Tippets
Jean Turner
Mary Lou Vance
Lesli Suzanne Walker
Linda Watkins
Susan Kay Weber
Kathleen Young

Alto

Sharlene Adamson
Leann Allred
Andrea Beth Backstrom
Karen Renee Bailey
Jodi Leigh Barnard
Christine Barton
Kristin Bell
Francine Bench
Kimberly Benjaminsen
Cynthia Dawn Berry
Marjorie Bever
Christina Lee Borden
Robin Renee Boyd
*Elizabeth Brockbank
Heather Suzanne Brown
Roxanne Brown
Rebecca Call
Nancy Moore Carlson
Julie Marie Carr
Rebecca Michelle Cash
*C. Yvette Clark
Christine Cluff
Allyson Coates
Tracy Conlin
Shari Lyn Cox
Susan Marie Davis
Susan Eastely
Lynette Evans
Diane Farley
Janet Fisher
Debra Geddes
Tammy May Girard
Careene Godfrey
Patricia Ann Godfrey
Deeann Gubler
Karen Hainsworth
Michele Hamberlin
Deena Hastings
Kristine Alease Hayes
Elana Holman
Carolyn Honsvick
Elizabeth Irvine
Kristine Jessee

Melanie Jorgensen
Linda Jo Knudsen
Jodi Ann Kondo
Maren Alenka Kovacich
Melanie Kriz
Stephani Larsen
Susan Leavitt
Cheryl Leetham
Alison Lingren
Jennie Long
Tracey Lynch
Janeal Mackley
Melissa Rae Mann
Jessica Martinez
*April McCutcheon
Kristine McNair
Cathie Diane Medley
Heidi Ann Michelsen
Amy Sue Mowrer
Diane Nielson
Jann Marie Peterson
Jennifer Pond
Sherilee Powell
Evelyn Questereit
Crystal Richey
Julie Marie Roberts
Leah Robinson
Tamara Lee Shaw
Heather Smith
Joy Smurthwaite
Coreen Stander
Diane Steinhorst
Dawn Noel Stewart
Shauna Jo Stoker
Dian Marie Turner
Jenen Turpin
Carla Vicari
Pamela Watkins
Miriam Watson
Elisa Whimpey
Dahrl Williams
Ruth Williams
Kellie Wixom

Tenor

Barton Black
Sheffer Tietjen Clark
Randall B. Crockett
Ryan Blaine Erickson
Jeff Fletcher
Gregory Jon Gates
Nathan Gibb
Byron Dewey Gray
Richard Griffin
Chad Hosler
Jackie Haw
Jee Lam
Francis Leany
Robert Byron Male

*Randall Marshall
Eric Paul Moulton
Curtis Max Nielson
Bradley Alan Purdy
Kenneth Sabrin Raines
Jeffrey Paul Rice
Andrew Perry Shull
John Taylor
Douglas Todd
Kevin William Torrie
*Daniel Trujillo
*Sidney B. Unrau
Alden Weight
S. Wesley Wright
John Albert Zick III

Bass

James Atkinson
David Bates
Daniel Terry Beeton
Harold Edward Clyde
Jeffrey Gates
Shawn Claude Hamilton
Michael Max Hancock
Timothy Marlan Haslam
Patrick Steven Hoggan
Troy Hyde
Richard Ingalls
John Bryan Jenkins
Bryan Ray Johanson
Kory Michael Kunz

Brent L. Maxwell
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Quartet, Op. 20 No. 4 — Franz Joseph Haydn (1732-1809)

Adagio
Menuetto
Presto

Cheryl White, Violin
Sheryl Cragun, Violin
Ethan Wood, Viola
Julie Gilchrist, Cello

Concerto in D Minor — Edouard Lalo (1823-1892)

Monika Rosborough, Cello
Steve Thomas, Piano

Elegy — Gabriel Faure (1845-1924)

Eric Hansen, String Bass
Joanne Rust, Piano

Quartet in E-flat, Op. 33 No. 2 "The Joke" — Franz Joseph Haydn

Allegro

Rosemary Kimball, Violin
Shannon Christiansen, Violin
Caroline Cluff, Viola
Cheryl Ann Call, Cello

Wednesday November 27, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Monday, Dec. 2, 1985 - MUSIC AT MIDDAY PRESENTS - Madsen Recital Hall
12 noon

Music 566r,
the Vocal Literature Class
Art Songs for Christmas

I

Our Joyful'st Feast (Three Carols) .... Christopher Steele
(1) Herrick's Carol
(2) There was a Time for Shepherds
(3) A Christmas Carol

Kathleen Van De Graaff, soprano
Robin Hancock, piano

II

Weihnachtslied .... Richard Strauss
Weihnachtsgefühl .... Richard Strauss
Die heiligen drei Könige aus Morgenland .... Richard Strauss

Michael Belnap, tenor
Robin Hancock, piano

III

Christus der Kinderfreund .... Peter Cornelius
Die drei Könige .... Peter Cornelius

Peter Van De Graaff, bass
Justin Lowder, piano

IV

Bethlehem Down .... Peter Warlock
Robin Parkin, soprano
Jackie Bennett, piano
A Christmas Carol .... Malcolm Williamson
Ken Shelley, tenor
Kari Cullimore, piano

V

Schlafendes Jesuskind .... Hugo Wolf
Epiphanias .... Hugo Wolf
Andrea Evans, mezzo-soprano
Robert Nakea, piano

VI

When Jesus Left His Father's Throne .... Southern Folktune
Sweet was the Song the Virgin Sang .... Southern Folktune
Carla Pratt, soprano arr. David N. Johnson
Kathy Brewer, piano
Long, Long Ago (duet) .... Carlisle Floyd
*A Partridge in a Pear Tree .... Daniel Pinkham
*Marilyn C. Rudolph, soprano
Walter B. Rudolph, bass
Claire Bush, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

TAMARA HICKMAN, *piano*

Student of Robert Smith

in

STUDENT RECITAL

6:00 p.m.
Monday, December 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue No. 22 in B-flat Minor, from *Das Wohltemperirte Clavier, I,* BWV 867..................Johann Sebastian Bach
(1685-1750)

Sonata No. 2 in A Major, op. 2..............Ludwig van Beethoven
(1770-1827)

Allegro vivace
Largo appassionato
Allegretto
Grazioso

INTERMISSION

Cancons i dansas V & VI.........................Federico Mompou
(1893-)

The Maiden and the Nightingale, from *Goyescas*............................Enrique Granados
(1867-1916)

Sonata No. 1..................................Sergey Prokofiev
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

8:00 p.m.
Tuesday, December 3, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Bedford Festival Overture..........................Gaylen Hatton
(1928-   )

Piano Concerto No. 3 in C Major, op. 26.........Sergey Prokofiev
(1891-1953)

Andante--Allegro
Andantino
Allegro ma non troppo

Jeffery Romero, *piano*

INTERMISSION

Poème for Violin and Orchestra, op. 25...........Ernest Chausson
(1855-1899)

Mark Taylor, *violin*

Suite from *Lieutenant Kijé,* op. 60..............Sergey Prokofiev

The Birth of Kije
Romance
Kije's Wedding
Troika
The Burial of Kije

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

First Violins

Mark Taylor,
co-concertmaster
John Tran,
co-concertmaster
Michael Abramson
Alisyn Babcock
Janie Clayson
Karen Hales
Jean Hill
Carolyn Holm
Peggy Jellinghausen
Heather McConkie
Ann Morrell
Ann Norman
Laurie Olsen
Yakobus Varten

Second Violins

Judy Fletcher,
principal
Annalyn Beus
Terri Bingham
Todd Benson
Melanie Jennings
Rosalie Krantz
Laurinda Olsen
Aimee Ord
Ken Rogerson
Lynn Skie
Kathy Tebbs
Elizabeth Thomas

Violas

Suzanne Ostler,
principal
Mark Asay
Caroline Cluff
Carol Sue Ettinger
Lee Ann Jolley
Heather Roberts
Joanne Rust

Cellos

Ruth Clay,
principal
Christopher Abramson
Michael Angerbauen
Marianne Broomhead
Cheryl Ann Call
Shannan Christiansen
Cheryl Clement
Margaret Gardner
Julie Gilchrist
Monica Rosborough
Steven Thomas

Basses

David Johnson,
principal
Jeff Campbell
Eric Hansen
Mark Mortensen
Greg Peterson
Mark Terrana

Flutes and Piccolo

David Kern
Vivian Harmer
Yvonne Farnsworth

Oboes

Vera Loveless,
principal
Cindy Anderson

English Horn

David Lines

Clarinets

Robert Barrett,
principal
Neil Hoyt

Bassoons

Cathy Chamberlain,
principal
Jane Sylvester

Saxophone

Kevin Cox

Horns

Linda Seamons,
principal
Juli Thompson
Lynn Farrar
Keith Bradshaw

Trumpets

Evan Bateman,
principal
Jeff Grundvig
Tracy Stefl

Trombones

Paul Shawcroft,
principal
Carl Hammar

Bass Trombone

David Beckstead

Tuba

Joel Kimzey

Timpani

Jim Schouten

Percussion

Randall Beach,
sec. leader
Keely Wolsey
Darren Duerden

Harp

Janet Bensing

Celeste

Clayton Williams

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOINT VOCAL RECITAL

8:00 p.m.
Tuesday, December 3, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Fear Not, Ye Shepherds, from *Lauda per la Natività del Signore*................Ottorino Respighi
(1879-1936)

Annette Reid, *soprano*
Robert Nakéa, *piano*

Blessed, Blessed Is He Who Cometh, from *Oratorio de Noël,* op. 12..............Camille Saint-Saëns
(1835-1921)

Peter Van de Graaff, *baritone*
Kath Van de Graaff, *soprano*

Alleluia, from *Oratorio de Noël,* op. 12................................Camille Saint-Saëns

Annette Reid, *soprano*
Andrea Evans, *mezzo-soprano*
Martha West, *mezzo-soprano*
Peter Van de Graff, *baritone*

I Wonder as I Wander, an Appalacian Carol................................John Jacob Niles
(1892-1980)

Pennie Peterson, *soprano*

II

The Virgin's Slumber Song..............................Max Reger
(1873-1916)

John Hansen, *baritone*

In the Bleak Mid-Winter.............................Mack Wilberg
(1955-)

Andrea Evans, *mezzo-soprano*

Oh Holy Night..................................Adolphe Adam
(1803-1856)

Debbie Benson, *soprano*

INTERMISSION

III

A Cycle of Three Mystical Songs......................Alec Rowley
(1892-1958)

Lilla Burrie, *soprano*
Tim Brewster, *piano*

I'll Be Home for
Christmas........Arr. by Kim Ganon, Walter Kent, Buck Ram

Lorraine Arbizu, *soprano*

I Saw Mommy Kissing Santa Claus....................Irving Berlin
(1888-)

Martha West, *mezzo-soprano*

The Christmas Song...................................Mel Torme
(1925-)

Katrina Millet, *soprano*
Jennifer Young, *piano*

IV

A Medley of Carols..........................Arr. by Rinda Taylor

Rinda Taylor, *mezzo-soprano*

Three Christmas Carols..............................Traditional

Lilla Burrie, *soprano*
Pennie Peterson, *alto*
Jim Murphy, *tenor*
John Hansen, *bass*

JOIN IN WITH US FOR A CHRISTMAS SING ALONG!!!!!!!!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PARLEY L. BELNAP, *organ*

in

FACULTY RECITAL

8:00 p.m.
Thursday, December 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Organ Works of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in A Major, BWV 536

In dulci jubilo, BWV 729

Fugetta: Das Jesulein soll doch mein trost, BWV 702

Allein Gott in der Höh sei Ehr, BWV 715

Nun freut euch, lieben Christen g'mein, BWV 734

Prelude and Fugue in G Minor, BWV 558

Lobt Gott, ihr Christen allzugleich, BWV 732

Gelobet seist du, Jesu Christ, BWV 722

Fugue in B Minor on a theme by Corelli, BWV 579

Wie schön leuchtet uns der Morgenstern, BWV 739

Vom Himmel hoch, da komm ich her, BWV 738

Toccata in D Minor, BWV 565

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SUE CAMPBELL, *organ*

Student of Parley Belnap

Assisted by:

David Kern, *flute*

in

SENIOR STUDENT RECITAL

7:00 p.m.
Friday, December 6, 1985
Provo Tabernacle

PROGRAM

Prelude and Fugue in G Major.....................Nicolaus Bruhns
(1665-1697)

Nun bitten wir den heiligen Geist,
BuxWV 209.............................Dietrich Buxtehude
(1637-1707)

Kyrie, Gott heiliger Geist, BWV 671........Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in B Minor, BWV 544......Johann Sebastian Bach

INTERMISSION

Sonata No. 3 in A Major, op. 65, no. 3.........Felix Mendelssohn
(1809-1847)

Con moto maestoso
Andante tranquilo

Sonata da chiesa....................................Frank Martin
(1890-1974)

Allegretto alla francese

Recueillement.......................................Noël Gallon
(1891-1966)

David Kern, *flute*

Dieu parmi nous, from *La Nativité*
du Seigneur.............................Olivier Messiaen
(1908-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHRISTMAS CHORAL CONCERT

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack J. Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J. Staheli, *director*

8:00 p.m.
December 5, 6, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Estampie Natalis....................................Vaclav Nelhybel
(1919-)

The boy born in Bethlehem,
Halleluia, rejoice Jerusalem.
In joy of heart let us adore the newborn
Christ with a new song.
The son has assumed flesh,
The virgin has conceived a Son,
Here he lies in the manger,
He who rules without end.
With joy let us adore Christ with a new song.
In joy of this birth, let us bless the Lord.
Give thanks unto God!

In dulci jubilo......................................Samuel Scheidt
(1587-1654)

Rejoicing sweetly, now sing and be happy.
Our heart's joy lies in the manger,
And shines like the sun on his mother's lap.
Thou art Alpha and Omega.

Lo, How a Rose 'Ere Blooming................Michael Praetorious
(1571-1621)

Daniel Wallenberg, *conductor*

Wachet auf, ruft uns die Stimme
(1979)...........................Heinz Werner Zimmermann
(1930-)

"Awake," the voice of watchmen
calls us from high on the tower.
"Awake, you city of Jerusalem!"

Midnight is this very hour:
they call to us with bright voices:
"Where are you, wise virgins?"

Take cheer, the Bridegroom comes,
arise, take up your lamps!
Hallelujah!
Prepare yourselves for the wedding,
you must go forth to meet him.

Zion hears the watchmen singing,
for joy her very heart is springing,
she wakes and rises hastily.

From heaven comes her friend resplendent,
sturdy in grace, mighty in truth,
her light shines bright, her star ascends.

Now come, you worthy crown,
Lord Jesus, God's own Son,
Hosanna!
We all follow
to the joyful hall
and share the Lord's Supper.

No eye has ever sensed,
no ear has ever heard
such a delight.

Gloria be sung to you,
with men's and angel's tongues,
with harps and beautiful cymbals.

Of twelve pearls are the gates
at your city; we are consorts
of the angels high about your throne!
Hallelujah!

Brigham Young University Concert Choir

II

Hodie Christus natus est, SWV 456................Heinrich Schütz
(1585-1672)

This day Christ is born.
Alleluiah.
This day the Savior appears.
Alleluiah.
This day angels sing on earth,
And archangels bring their praise.
Alleluiah.
This day just men exult:
Glory to God on high,
And peace on earth to men of good will.
Alleluiah.

Ach Herr, du Schöpfer aller Ding, SWV 450........Heinrich Schütz

O Lord, Creator of all things,
How hast thou become so humble
That Thou shouldst lie on withered grass,
From which fed the ox and ass!

Jesu, meine Freude, BWV 227................Johann Sebastian Bach
(1685-1750)

I. Choral: Jesu, meine Freude
II. Es ist nun nichts Verdammliches
VI. Ihr aber seid nicht fleischlich
XI. Choral: Weicht, ihr Trauergeister

E'en So Lord Jesus, Quickly Come........................Paul Manz
(1919-)

Glory to God in the Highest.....................Randall Thompson
(1899-1984)

Brigham Young University Singers

INTERMISSION

III

Three Shepherd Carols..............................Arnold Freed
(1926-   )

Shepherds! Shake Off your Drowsy Sleep
O Come to Bethlehem
Angels We Have Heard On High

Ave Maria...Anton Bruckner
(1824-1896)

Hail, Mary, full of grace,
The Lord is with thee:
Blessed art thou amongst women,
And blessed is the fruit of thy womb Jesus.

Men of the Choir

Tota pulchra es..................................Maurice Duruflé
(1902-   )

Thou art all beauty, Mary
And there is no blemish of original sin in thee.
Thy garments are as white as snow,
And thy face is as the sun.
Thou art the glory of Jerusalem,
The joy of Israel,
The source of honor to our people.

Women of the Choir
Anna Mooy, *conductor*

Four Christmas Carols...................Arranged by Mack Wilberg

You Green and Glittering Tree, Good Day
Fum, Fum, Fum!
Away in a Manger
I Saw Three Ships

Brigham Young University Concert Choir

IV

Nativity Carol....................................John Rutter
(1945-   )

Paul Broomhead, *conductor*

Out of Your Sleep................................Anthony Milner
(1925-   )

Sandefur Schmidt, *conductor*

A Soalin'............................Arranged by Ronald Staheli
and S. Oliver

Man Is Born.......................................Conrad Susa
(1935-   )

The Secret of Christmas...............James Van Heusen--Staheli

Brigham Young University Singers

BRIGHAM YOUNG UNIVERSITY
CONCERT CHOIR

Mack J. Wilberg, *director*
Daniel Wallenberg and Anna Mooy, *assistant conductors*

Soprano

Lorraine Arbizu
Kaylynn Brown
Lila Burrie
Kristen Close
LaDawn Gardner
Marcia Hatch
Karen Heath
Lori Jensen
Tara Janson
Julie Johnson
Carie Juchau
Lori Lish
Nancy Marble
Patrece McMullin
Charlene Padgett
JaneAnne Peterson
Alison Stagg
Susan Stock
Dana Thomas
*Lynette Toronto

Alto

Lori Behunin
Michelle Belnap
Raelyn Cox
Anne Crowley
Jeri Ellingson
Jannette Goodman
Kimberly Hess
Kristi Jenkins
Jan Leavitt
Machelle Madsen
*Claudia Manaton
Amy Maxfield
Helen McCurdy
Anna Mooy
Jacquelyn Paris
Michelle Parnaby
Diane Redd
Martha Sargent
*Rinda Taylor
Tracy Turek
*Linda Woodruff

Tenor

David Arnett
Michael Bearden
Dean Belnap
Neal Bergstrom
David Christensen
Sam Dahl
*Karl Ebeling
Brent Elwood
Cleston Godfrey
John Grayson
Jorge Hernandez
Gregory Hess
Kendall Hess
David Hunt
Glenn Marble
Dan Midgley
Ken Shelley
Daniel Wallenberg
K. Don Wilde

Baritone/Bass

Ross Bailey
Tierry Budge
John Bunderson
Brad Call
Drew Christensen
Daniel Curriden
Stuart Guinn
Hollis Hunt
John Machir
Erik Petersen
Dallas Peterson
Mark Peterson
Edward Schlesser
*James Seeley
John Simmons
John Sudds
Randy Thorderson
John Udarbe
Bryan Wardell
Bret Wheadon

BRIGHAM YOUNG UNIVERSITY SINGERS

Dr. Ronald J. Staheli, *director*
Sandefur Schmidt and Paul Broomhead, *assistant directors*
Nancy Larson and Rob Hancock, *accompanists*

Soprano

Jennifer Barton
Krista Lee Bement
Margo Edwards
Nancy Larson
Pat Lathrop
Rebecca Olpin
Linda Olsen
Pennie Peterson
*Allison Prestwich

Alto

Sharlene Adamson
Barbara Bassett
*Colleen Butler
Leann Clark
*Elizabeth Davis
Vivian Harmer
*Janet Humpherys
Barbara Lee
Jennifer Parker
Vanesa Read
Sandefur Schmidt
Martha West

Tenor

Mike Belnap
*Stephen R. Bement
Tim Brewster
Paul Broomhead
*Craig Butler
*Rob Hancock
*Curtis Rindlisbacher
Tim Robinson
Steven Rouse
*John Sasine

Bass

Clark Bassett
Bruce Bunderson
Berk Charlton
Doug Criger
*Gery Decker
Paul Frederickson
Sean Lindsay
Christopher Read
Jon Sedgwick
Jon Skidmore

*Officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DARREL STUBBS, *oboist*

Assisted by:

Mack Wilberg, *piano, harpsichord*
Clyn Barrus, *viola*
David Randall, *clarinet*
Vivian Robison, *soprano*
Clayne Robison, *bass*
Julie Zumsteg, *cello*
Laurie Olsen, *violin*
Jean Hill, *violin*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, January 8, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Oboe in G Minor.................Matteo Bissioli--Block
(ca. 1728-1773)

Largo
Commodo
Allegro

Sonata for Oboe and Piano........................Francis Poulenc
(1899-1963)

Élégie
Scherzo
Déploration

INTERMISSION

Three Arias with Oboe obbligato............Johann Sebastian Bach
(1685-1750)

"Endlich, endlich, wird mein Joch,"
from Cantata BWV 56

"Gott, du hast es wohl gefüget,"
from Cantata BWV 63

"Wie zittern und wanken der Sünder Gedanken,"
from Cantata BWV 105

Suite for Oboe, Clarinet and Viola..............Randall Thompson
(1899-1984)

Gaio
Adagio assai
Allegro
Lento religioso
Allegretto

JOSEPH SILVERSTEIN,
Music Director
deJong Concert Hall, BYU
January 9, 1986

Symphony Hall, Salt Lake City
January 10/11, 1986

UTAH
SYMPHONY

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Lynn Harrell

Cellist

In any era, there are less than a handful of cellists whose popularity and acclaim rival their more widely accepted colleagues on the violin and piano. In today's world, such a position is occupied by Lynn Harrell, whose popularity with audiences, critics, major orchestras, leading conductors and recital sponsors has resulted in a schedule that averages 100 appearances a year in major music centers the world over, and in an exclusive recording contract with a major international company that is recording his interpretations of the important cello repertoire.

Recognized at an early age as having unusual talent by his parents — the great bass-baritone Mack Harrell and violinist Marjorie Fulton — his gifts were shaped through his years of study — first with Lev Aronson in Dallas, then with his principal teacher Leonard Rose at the Juilliard School in New York, and with Orlando Cole, Mr. Rose's assistant, at the Curtis Institute of Music in Philadelphia.

At the age of 18 he was invited by George Szell to join the Cleveland Orchestra, and two years later Maestro Szell appointed him principal cellist, a position he held until 1971.

Mr. Harrell is the recipient of many prestigious awards, including the Merriweather Post Award, the Piatigorsky Award, the Ford Foundation Concert Artists' Award, and the first Avery Fisher Award, among others.

He has also conquered the major media of the day — television and recordings. His appearances on such national telecasts as *Live From Lincoln Center, The PBS Gala of Stars,* and most recently *The Metropolitan Opera Celebration Gala* in honor of the 100th Anniversary of the Metropolitan Opera House have given millions an opportunity to witness him in concert, and his steadily increasing discography of best-selling recordings disperses his art to an ever-widening audience. With almost 20 recordings to his credit on such labels as RCA, CBS, DG and EMI/Angel, he received the honor — rare today — of being signed by Decca/London to an exclusive recording contract, under which four recordings of music by Brahms, Elgar, Tchaikovsky, Schumann and Saint-Säens have already been released.

Noted for his unusually wide-ranging repertoire, Lynn Harrell moves with ease among music of the Baroque, Classical and Romantic eras.

Mr. Harrell performs either on a 1720 Montagnana instrument or on a 1673 Stradivarius recently acquired from Jacqueline du Pre, which he has had named in her honor. He makes his home in New York City with his wife, Linda Blandford — an English journalist — and their twins, Katharine and Eben.

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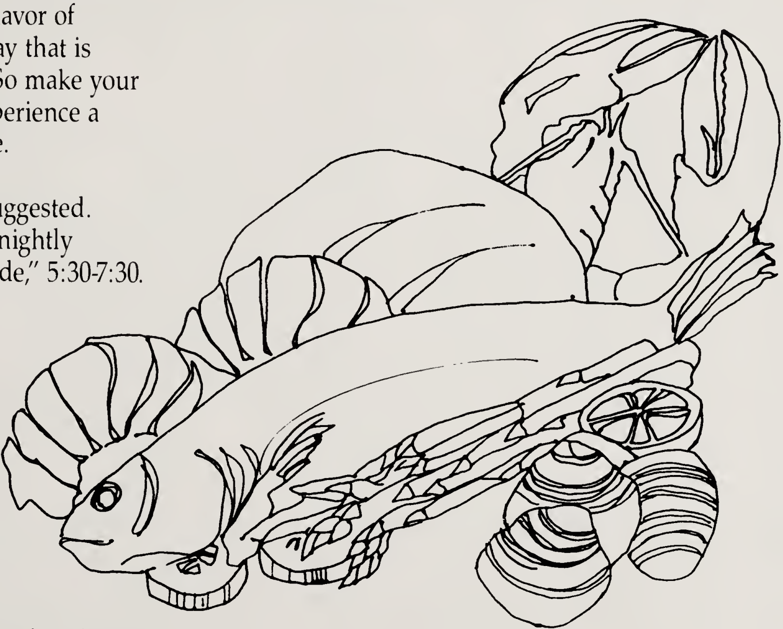

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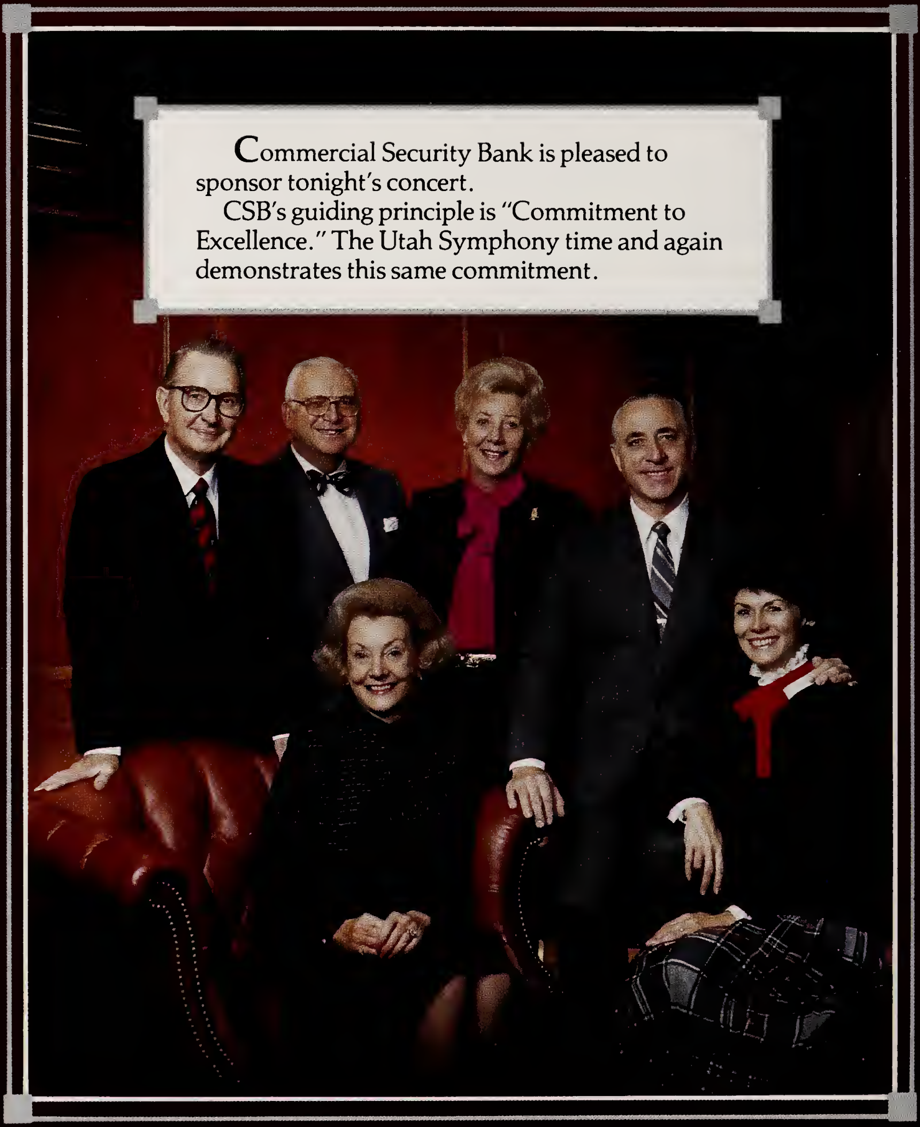

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Classical Music Trivia

VOLUME I, NUMBER XI

By RON HOLDMAN

1. How many composers can you name who wrote pieces dealing with the four seasons?
2. Melodies derived from the music of Russian composer Alexander Borodin are the basis for the songs of what famous Broadway musical?
3. What brass instrument is sometimes considered a member of the woodwind family due to its sonority and range?
4. What famous music conservatory in the U.S. was founded by the man who was this country's father of photography and whose company bearing his name is the major benefactor of that musical institution?
5. What was the Heiligenstadt Testament?
6. What is the famous symphonic poem, composed in 1867, inspired by the witches sabbath in Gogol's story *St. Johns Eve*, and performed today in an arrangement by Rimsky-Korsakov?
7. On the television commercial from several years back, what piece of classical music accompanied Ricardo Montalban's description of the Chrysler's "rich corinthian leather" upholstery?
8. What composer of light operettas, who was also a cellist, was the strongest influence in Dvorak's desire to compose what we now know as the famous b minor cello concerto after Dvorak heard that composer's second cello concerto premiered in New York in 1894?
9. What is the "Cat's Fugue?"
10. What form of music influenced some of the compositions of the French "Six" composers of the twentieth century as well as some pieces by Maurice Ravel?

(Answers on Page 398)

Enjoy.

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CHARLES KETCHAM, Conducting
LYNN HARRELL, Cello

Thursday, January 9, 1986 — 8:00 p.m. — deJong Concert Hall
Friday and Saturday, January 10 and 11, 1986 — 8:00 p.m. — Symphony Hall

BERLIOZ	Le Corsaire Overture
SAINT-SAENS	Cello Concerto No. 1 in A minor
FAURE	Elegy

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SCHUMANN	Symphony No. 4 in D minor Ziemlich langsam; Lebhaft Romanze: Ziemlich langsam Poco allegretto Allegro

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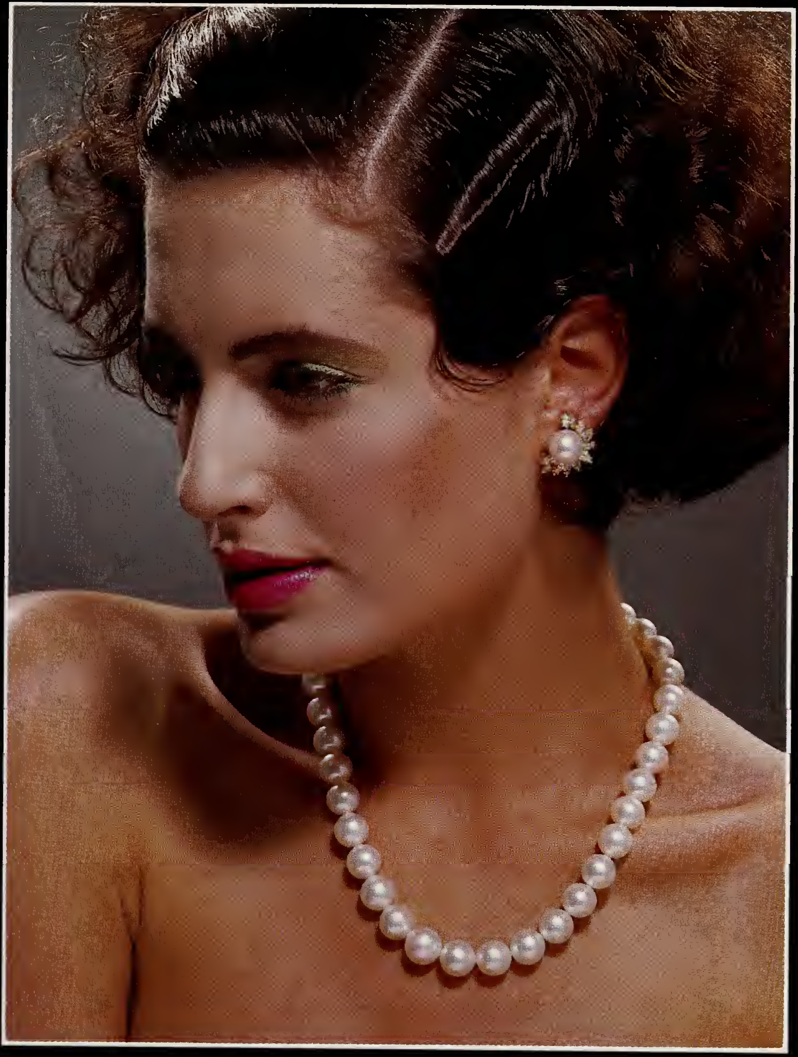

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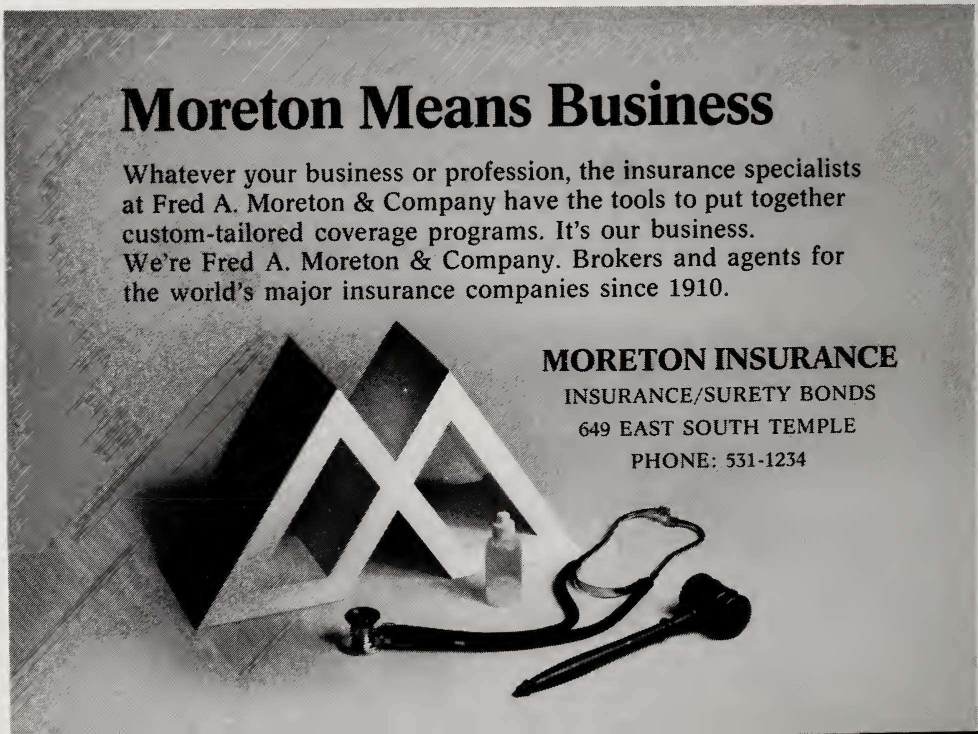

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Notes on the Program

By **LOWELL M. DURHAM**
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THE CORSAIRE OVERTURE, Opus 21
Hector Berlioz (1803-1869)

Berlioz is the personification of the extreme romanticism that was the vogue of his time. It is natural for us, nowadays, to smile at that period's excesses and eccentricities, but nevertheless we must accept the contribution of its leading figures with due recognition — their impact on the development of musical art was tremendous.

He wrote voluminously. His textbook on orchestration remains one of the classics in that field. Most of his life was spent in Paris where he contributed regularly to one of the journals of the day. His music critiques are priceless. His *Memoirs* constitute one of the most entertaining and authentic chronicles of the romantic era.

When one listens to the music of Berlioz he should remember that the colorful French composer was born only six years after Schubert. He was 24 years of age when Beethoven died. Liszt, Wagner, Chopin, Mendelssohn and Schumann were all younger than he — from six to ten years. Only when this is realized can one truly appreciate his innovations (for which others received the credit) and contributions.

* * * * * *

Le Corsaire Overture was written in February 1831. It wasn't performed until January 19, 1845 in Paris, after Berlioz revised it in 1844. Its second performance occurred April 1, 1855. Further revisions followed, and it was published that same year.

The overture is dedicated "To My Friend, Davison." James Davison was for years editor of the *Musical World* and music critic for the London *Times.* He was an entrenched conservative who devoted himself to bitter attacks upon Wagner, Liszt, Schumann, and Brahms.

The piece is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani and strings.

Hans van Bülow, leading conductor of that era, recorded that it "went like a shot from a pistol," after conducting a performance in

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Meiningen. He is obviously alluding to the sharp *staccato* chords for the full orchestra that punctuate the light lyrical passages. It is a dashing and debonair overture, enlivened by the wit of brilliant string writing.

John N. Burk cautions listeners against relating this overture too closely to the Byron poetry: "The title incites one to find in this overture the musical embodiment of the reckless adventurer of Byron's poems. Unfortunately for those who take such titles as reliable guides to the composer's intention, Berlioz called this Overture at its first performance *La Tour de Nice.* Only later did he change the name to *Le Corsair Rouge,* and finally, *Le Corsaire.*

"A close examination of titles in general as bestowed by the Romantics often reveals them as afterthoughts, a last minute dressing-up of a piece of music with a colorful name for its readier consumption. And yet, Byron's Corsair, the sea-roving outlaw with his fine contempt of all men, his complete ruthlessness matched by a complete gallantry toward women, must have well fitted the composer's mood when he sketched the Overture on his journey to Rome in 1831 — if so he did."

CONCERTO IN A MINOR for CELLO and ORCHESTRA

Charles Camille Saint-Saëns (1835-1921)

Saint-Saëns composed prolificly, yet relatively few of his works have weathered the ravages of time. Opus numbers go as high as 169. Principal works that remain in the repertoire include his opera, *Samson and Delilah, Dance Macabre,* his Third Symphony, three of his five piano concertos, the *A Minor Cello Concerto* and the clever *Carnival of Animals* which he composed as a sort of musical joke for private performance and not permitted to be publicly performed in his lifetime.

He possessed great facility in the craft of composition which many observers feel tended to make "mechanical fluency replace genuine inspiration in much of his production." He was ever seeking for purity of style and perfection of form. "The artist," he maintains, "who does not feel completely satisfied by elegant lines, by harmonious colours and by a beautiful succession of chords does not understand the art of music."

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The *Cello Concerto in A Minor*, Opus 3, is one of two such concertos written by Saint-Saëns. The other is seldom heard in public performance.

The music is in one continuous movement and is unified by a principal theme which is stated at the concerto's outset and reappears at intervals throughout. As the concerto begins, this theme is heard on solo cello, accompanied by violins and violas. It is then heard in woodwinds, then in strings. There follows a second, less animated, theme, after which the composer develops the thematic material at some length.

The mood, rhythm, tempo and tonality then change, and the violins, *con sordino*, sing a new theme *pianissimo*. At the same time, the solo cello is heard in a melody of its own which eventually develops into a brilliant technical display of the instrument's possibilites.

There is a new section in which the cello gives out still another theme, after which the piece reaches its climax, with both soloist and orchestra growing in sonority and intensity, both rhythmic and dynamic.

ELEGY FOR CELLO and ORCHESTRA, Opus 24

Gabriel Fauré (1845-1924)

Fauré is one of the most listenable of all composers. His music is beautiful, sophisticated, suave. It is never noisy, raucous or rowdy. Tonight we are being given a second hearing of this 19th century French composer.

Guest artist-cellist Lynn Harrell will join the orchestra in Fauré's *Elegie*, Opus 24. It is Fauré's best-loved cello piece, published in 1833. Ronald Crichton's liner-notes for the DRE recording suggest that "there is reason to believe it may be the 'morceau de violoncelle' referred to in a letter of 1880 from Fauré to his publisher, stating that the piece in question had originally been conceived as the slow movement of a sonata which was apparently not completed. So the *Elegie* may be slightly earlier than publication date and opus number imply." It moves slowly *molto adagio*. It is brief, lasting around seven minutes.

SYMPHONY NO. 4 IN D MINOR, Opus 120

Robert Schumann (1810-1856)

On September 13, 1841, in honor of his wife's birthday and the baptismal date of their

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Clara Schumann with a finished score of the first version of the D minor Symphony.

The Schumanns had been married only a year previously, after a long and frustrating courtship under the shadow of the possessive jealousy of Clara's father (and Schumann's teacher) Friedrich Wieck. Clara, also her father's pupil, was a brilliantly gifted pianist, and Wieck tried to guard his daughter from the then unknown musician who was courting her ardently and winning her heart.

Clara and Robert were finally married at the village church of Schonefeld near Leipzig on September 12, 1840. The beginnings of the D minor Symphony therefore belong to the happy first year — the year of "songs" which saw the rich flowering of Schumann's lyric Muse, and the vernal *Spring* (First) Symphony. The D minor Symphony was completed only a few months after the First Symphony. What we now know as the Second and Third Symphonies followed respectively four and nine years later and were printed in 1846 and 1850. The D minor Symphony, when first played at a Gewandhaus concert in Leipzig December, 1841, was cooly received and withdrawn to be revised a decade later.

* * * * * *

The Symphony now numbered as the Fourth was dedicated to Schumann's friend, the famous violinist Josef Joachim, and had its first performance in the revised version with Schumann conducting at Düsseldorf on December 23, 1853. Relatively free in form, it was meant to be played without pause between movements.

Schumann at one time called it "a symphonic fantasia." W. J. Henderson considered this work "Schumann's nuptial hymn" and continued . . . "having given free reign to his expression of love's joy and tenderness in the first movement, he enters immediately upon the *Romanza.* This is clearly a serenade beneath the window of the bride. That Schumann intended to give it such a character is shown by his use in the original score of the guitar, afterwards taken out because it was ineffective in the mass of strings."

* * * * * *

1. The first Movement *(Ziemlich langsam; Lebhaft)* opens with a solemn introduction in a mood of heartfelt but quiet exaltation. The ensuing *Allegro* is joyously restless and the movement is largely devoted to a single motif.

There is a brief intervening trombone passage in a transiently stern mood. A short second theme is introduced, and there is a long development.

2. The Second Movement *(Romanze; Ziemlich langsam)* is Henderson's "bridal serenade." The opening melody, plaintive, almost bardic

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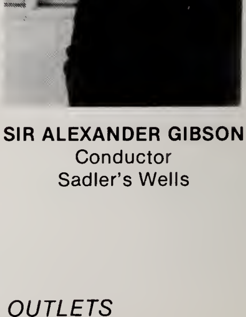

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in feeling, is said to be based on an old Provencal song and is first given out by cello and oboe, later taken up by strings. There is a glancing reference to the introduction of the First Movement, then a more rapturous development of the movement's main theme.

3. The *Scherzo (Lebhaft)* and *Trio (Vivace)* plunges into a muscularly Schumannesque rhythm, ¾ *marcato* with a heavy accent on the first beat. This is followed by a leaping figure in complementary contrast. There is a dreamy *Trio* with violins weaving an arabesque derived from the slow movement.

4. *Finale (Langsam; Lebhaft):* This movement follows without a break. In a spirit of high revelry, it uses material from both the first movement and the *Scherzo.*

Attention has been called to the similarity between the second subject and the slow movement of Beethoven's Second Symphony in which Schumann's theme, (in the words of Donald Tovey) "sets its cap at a rakish angle" in what is almost a quotation from the Bonn master's work. After a short *Fugato* there is a broadly festive fresh melody, and the music comes to a joyously propulsive conclusion.

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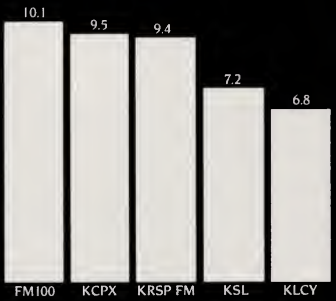

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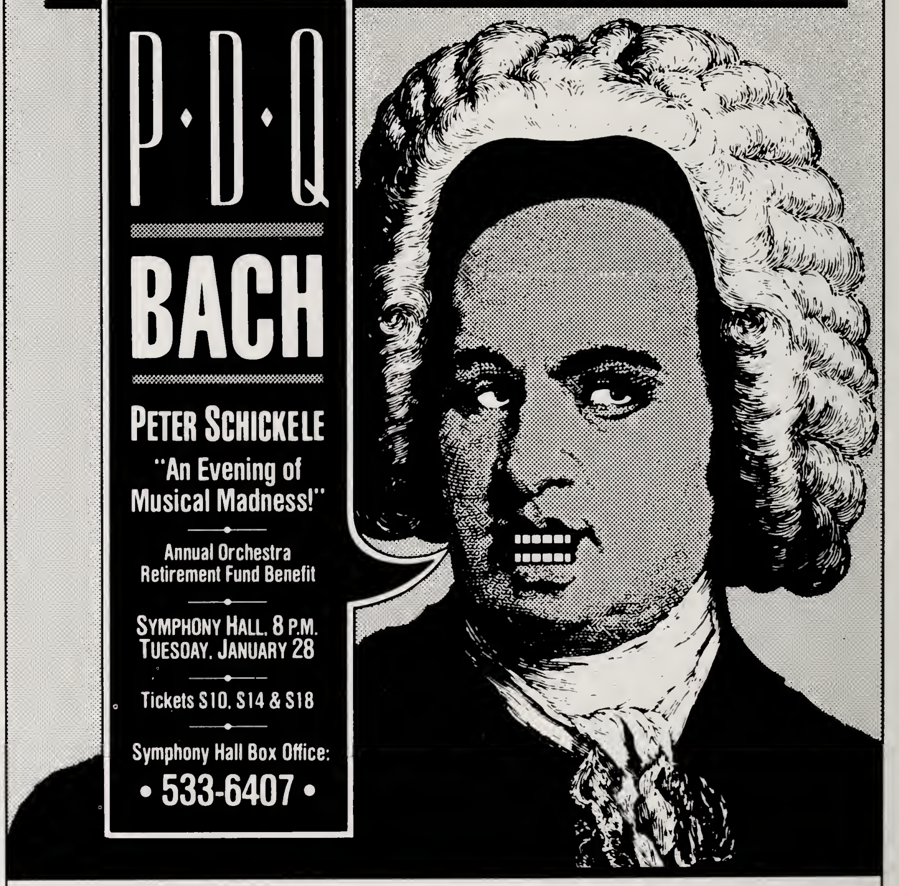
UTAH SYMPHONY



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Sibelius/Symphony No. 5
Tchaikovsky/Violin Concerto

28 **PDQ Bach**

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UTAH SYMPHONY MEMBERSHIP SOCIETY

The Utah Symphony Membership Society was established in 1983. The Membership Society is composed of an important group of people who are willing to support the Utah Symphony with a donation that is given in addition to the purchase of their concert tickets.

Membership Society donations range from $50 to $1,199. If you are interested in becoming a part of this group, call the Symphony Office at 533-5626.

Donations listed were received from September 1, 1985 to December 27, 1985.

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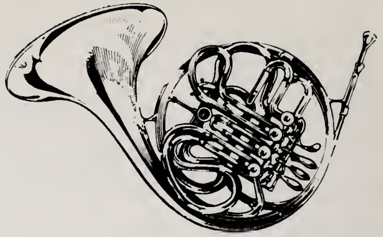

TRIVIA QUIZ ANSWERS

(From Page 381)

1. Here are some: Vivaldi's *The Four Seasons*, Glazunov's *The Seasons*, Haydn's *The Seasons*, Tchaikovsky's piano piece *The Months* (sometimes referred to as *The Seasons*).
2. Kismet.
3. The French Horn.
4. The Eastman School of Music of the University of Rochester (New York), founded by George Eastman (Eastman-Kodak Co.).
5. This was a diary type document that Beethoven wrote in 1802 and later sent to his brother, expressing his feelings of the day by day anguish of going deaf.
6. Moussorgsky's *Night On Bald Mountain.*
7. It is the second movement of Joaquin Rodrigo's "Concierto de Aranjuez" for guitar and orchestra.
8. Victor Herbert.
9. This is the popular subtitle of a keyboard fugue by Domenico Scarlatti so named because the theme outlines distant and irregular skips of notes as might have been (and possibly were) created by a cat walking on the keys.
10. American jazz.

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Intermission Notes

UTAH SYMPHONY WILL LAUNCH 1986-1987 SEASON WITH EUROPEAN TOUR

The Utah Symphony will launch its 1986-87 season with a European tour — its sixth international tour since 1966 — which will include 18 concerts in five countries from September 12 through October 12.

Utah Symphony Chairman Jon M. Huntsman, in announcing the tour, said: "This is a jewel in our crown and will bring pride to our community, state and nation."

The orchestra's last tour was a three-week stint in 1981 and included stops in Denmark, Germany, Belgium, Netherlands, and Norway. The upcoming tour will include performances in East Berlin, Leipzig and Dresden, East Germany; Vienna, Austria; Frankfurt, Stuttgart, and Nuremberg in West Germany; Zagreb and Lyubliana, Yugoslavia and Vaduz, Liechtenstein — bringing the number of countries the orchestra has performed in to 27.

The Utah Symphony has received critical acclaim on each of its previous international tours. Denmark's *Information* said of the orchestra's performance in Copenhagen: ". . . an exceptionally brilliant and strictly disciplined ensemble which cultivates the perfect and impressive . . . excellent in its precision, constantly strong, but sonorously sharply differentiated."

Music Director Joseph Silverstein looks forward to the tour with great relish, seeing it as an opportunity to once again put the Utah Symphony and Utah in the international limelight.

"My colleagues of the Utah Symphony Orchestra are thrilled at the prospect of the European tour," said Silverstein.

"The challenge of performing in the houses of some of the great orchestras of the world is a wonderful inspiration to all of us. We expect that the response to our performances will bring great pride to the citizens of Utah, and will make the European musical community aware of the fact that the Salt Lake Valley is truly the Valley of the Arts," he added.

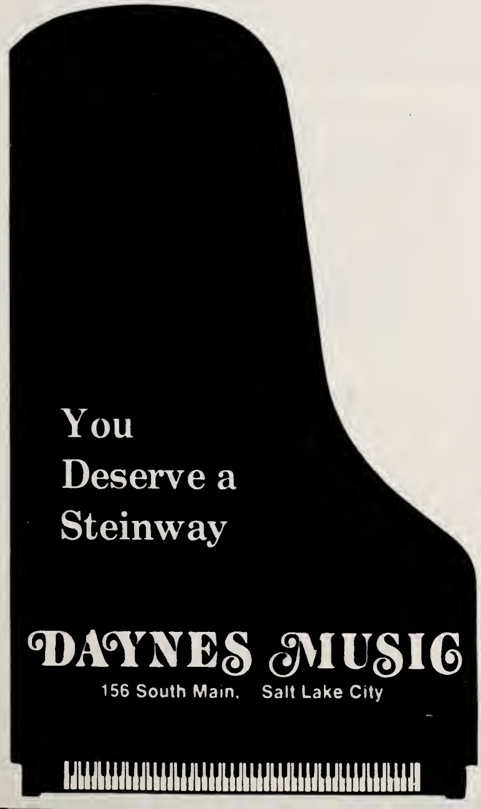
In addition to international tours, the Utah Symphony has performed in 20 states and places a special emphasis on serving the Rocky Mountain West, regularly touring California, Nevada, Wyoming, Idaho, Colorado, Arizona, New Mexico and Utah — often traveling 20,000 miles each year.

The Utah Symphony is the only professional orchestra serving an area of 250,000 square miles and one of the few orchestras of its size to tour internationally.

Additional tour details will be released as they become available.

PREVIEW UTAH SYMPHONY CONCERTS ON KUER FM 90

KUER FM 90 features previews of Utah Symphony subscription and chamber concerts on Wednesday mornings preceding each performance. The programs begin at 9:00 a.m. and are hosted by Gene Pack and Lowell Durham.



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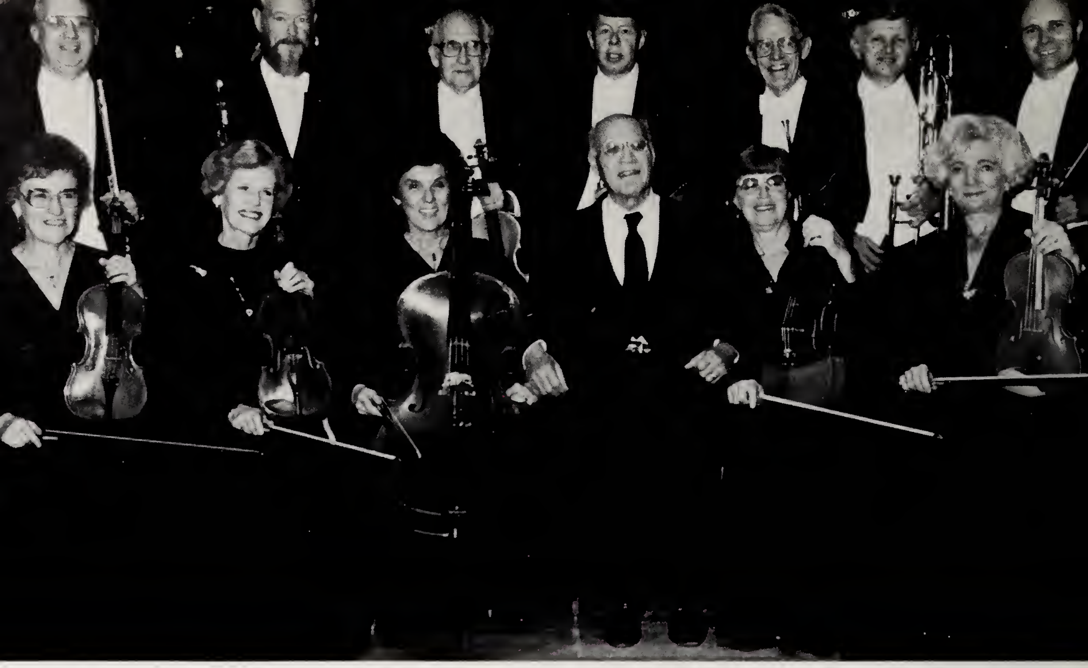

Current members of the Utah Symphony with at least 30 years total service as of February 1, 1986, the date of the orchestra's 5,000th concert (seated, left to right): Norma Lee Madsen Belnap, assistant concertmaster, Katherine Peterson, first violin, Evelyn Loveless, cello, Maurice Abravanel, Music Director Laureate, Dorothy Freed, assistant principal viola, Frances Darger, second violin; standing (left to right): Ralph Gochnour, assistant principal flute, Douglas Craig, principal bassoon, Kenneth Kuchler, associate concertmaster, Richard Dickson, second violin, Don C. Peterson, co-principal French horn, Harold Gottfredson, trombone, and John Chatelain, principal second violin.

UTAH SYMPHONY

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FEBRUARY 1 SYMPHONY CONCERT IN TABERNACLE

On February 1, 1986, the Utah Symphony, conducted by Joseph Silverstein and joined by world-renowned soprano Leontyne Price, will celebrate a milestone with the performance of the orchestra's 5,000th concert. The concert will be performed in the Salt Lake Tabernacle. In commemoration of that event, the Utah Symphony wishes to recognize a group of people representing nearly four centuries of musical excellence. This group, pictured with Music Director Laureate Maurice Abravanel, collectively has performed more than 40,000 concerts. All have been associated with the Utah Symphony 30 years or more.

In 1940 the first concert ever was given May 4, under the baton of Hans Heniot, of what is now the Utah Symphony

The orchestra became a professional group during the 1946-47 season, during which it performed 10 subscription and several other concerts. At that time the orchestra was renamed the Utah Symphony and the same year gave its first concert in the 5,000 seat Salt Lake Tabernacle, which would serve as its performance home for the next 32 years.

FLOWERS DONATED

The Utah Symphony wishes to thank Utah Roses and Brown Floral for donating the floral arrangements on the stage for tonight's concert.

THE SYMPHONY STORE

The Symphony Store is located in the lobby at the foot of the stairs. It is open before concerts and during intermission.

Items for sale include records and tapes, sweat shirts, tee shirts, tote bags, aprons, post cards, and crystal candle holders. These items are all ideal gifts.

The Store is run by the Symphony Guild, under the direction of Laurel Dye.

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The Utah Symphony Guild's tours of Symphony Hall continue to draw hundreds of visitors. More than 700 people toured the hall courtesy of the Guild from June through September of this year, and since the Guild started giving the tours in 1979 thousands of people have participated.

Tours are given on Tuesdays and Thursdays at 1 p.m., 1:30 p.m., 2 p.m. and 2:30

ADVERTISING DEADLINES

Space is still available for forthcoming Utah Symphony Program Magazines. There is a two week deadline prior to each set of concerts. Just phone 533-5626 for more information.

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Meet the Board

Isabelle T. Jensen

A member of the Utah Symphony General Board of Directors, Isabelle T. Jensen is also Director of Communication Services at Questar Corporation, the parent company of Mountain Fuel Supply Company.

She is a member of the Board of Directors of the Utah Chapter of the National Committee for the Prevention of Child Abuse. She is also chairman of the Advisory Committee of the Voluntary Action Center, a member of the Board of Directors of the Community Services Council, a member of the Board of Directors of the Salt Lake City School Volunteers, Inc., as well as President of the Salt Lake Area Chamber of Commerce President's Club and vice chairman of programs for Utah Business Week.

A graduate of Alberta College Business School, her business career started in Canada where she worked on a weekly newspaper. She also was secretary/treasurer of the Social Credit Party of Canada, a political party, and office manager of Overland Drilling Company, Edmonton, Alberta, Canada. Before coming to Utah in 1975 she lived in Navajo, Sonora, Mexico for five years with her family.

W. Craig Zwick

General Board Member and Maestro Club President W. Craig Zwick received his first exposure to the Utah Symphony over 30 years ago when then Music Director Maurice Abravanel and a small group of musicians gave a concert at Salt Lake City's Uintah Elementary School.

He was inspired, and while not inspired enough to take up the pursuit of classical music in the physical sense, the President of Zwick Construction Company, which is a major general contractor specializing in commercial building construction, says he has made enjoying and supporting classical music a part of his life ever since.

However, Mr. Zwick, an avid skier, sailor, and scuba diver, admits to tempering his classical music with country and western and popular music occasionally.

Currently a Director of the Salt Lake Education Foundation and past officer and director of the Associated General Contractors of America, Mr. Zwick was also a member of the Utah Winter Olympics Committee and is a past director of the Utah Bolivian Partners and the United Way of Utah.

Mr. Zwick said as a member of the Utah Symphony Board of Directors and as President of the Maestro Club, that he is "committed to expanding the support of the Utah Symphony through new memberships."

He is married to the former Jan Johnson. They have four children — all with a love for music.

LIVE FROM LINCOLN CENTER

L'Italiana in Algeri

Marilyn Horne portrays the beautiful Italian Girl, Isabella in Gioacchino Rossini's melodramatic story of unrequited love.

Paolo Montarsolo is Mustafa, the governor of Algiers, who plots to rid himself of his wife in order to marry Isabella. His plans however, are ruined by Isabella's love for a slave.

The opera, conducted by James Levine, also features Gail Robinson, Douglas Ahlstedt, Allen Monk and Spiro Malas.

Join us for L'Italiana in Algeri" simulcast in stereo on KBYU-TV, Channel 11 and KBYU-FM, Classical 88 on Saturday, January 11 at 8:00pm.

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Department of Music

Presents

JEFFREY SHUMWAY, *piano*

in

FACULTY RECITAL

8:00 p.m.
Saturday, January 11, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Miroirs...Maurice Ravel
(1875-1937)

Oiseaux tristes
Une barque sur l'ocean

Sonata No. 18 in E-flat Major, op. 31,
no. 3................................Ludwig van Beethoven
(1770-1827)

Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

INTERMISSION

Sonata in B Minor..................................Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

EDGARDO MARTINEZ, *clarinet*

Student of David Randall

in

GRADUATE RECITAL

8:00 p.m.
Tuesday, January 14, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Five Movements for Clarinet, op. 20...............Aubert Lemeland
(1932-)

Moderato
Lento Molto Expressivo
Giocoso E Rithmico
Lento Expressivo
Allegro Scherzando

Concerto in F Minor, op. 5................Bernhard Henrik Crusell
(1775-1838)

Allegro
Andante pastorale
Rondo: Allegretto

Sonate concertante in B-flat Major, op. 26............Franz Danzi
(1763-1826)

Allegro
Andante sostenuto
Allegretto

Sonata...Francis Poulenc
(1899-1963)

Allegro tristamente
Romanza
Allegro con fuoco

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

Anna Werner-Bachmann

Coloratura mezzo-soprano

8:00 p.m.
Tuesday, January 14, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Iris Hence away, from *Semele*..............George Frideric Handel
(1685-1759)

Care Selve, from *Atalanta*.................George Frideric Handel

Da tempesta il legno infranto, from
Giulio Cesare......................George Frideric Handel

II

Die Forelle, D. 550...............................Franz Schubert
(1797-1828)

Befreit, op. 39, no. 4..........................Richard Strauss
(1864-1949)

III

Il bacio.......................................Luigi Arditi
(1822-1903)

Bolero...Luigi Arditi

IV

Cantata...John Carter
(1876-1951)

INTERMISSION

V

Siete canciones populares españolas..............Manuel de Falla
(1876-1946)

VI

Waltzes..Johann Strauss
(1825-1899)

VII

Mon coeur s'ouvre à ta voix, from *Samson et Dalila,* op. 47....................Camille Saint-Saëns
(1835-1921)

UPCOMING EVENTS

Jan 23 **Winter Choirfest**
Featuring BYU Choral Ensembles
Provo Tabernacle 8 pm
S/F/S $2.00 General Public $3.00

Jan 28 **Synthesis**
Ray Smith, director
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Jan 30 **University Singers**
Ronald Staheli, director
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Jan 30 **The New Song Quintet**
Madsen Recital Hall 8 pm
S/F/S $4.00 General Public $5.00

Feb 4 **BYU Philharmonic Orchestra**
Clyn Barrus, conductor
Guest Artist: Georgio Tozzi, basso
Salt Lake Tabernacle 8 pm
Admission Free

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

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Jan 23	**Winter Choirfest** Featuring BYU Choral Ensembles Provo Tabernacle S/F/S $2.00 General Public $3.00	8 pm
Jan 28	**Synthesis** Ray Smith, director de Jong Concert Hall S/F/S $2.00 General Public $3.00	8 pm
Jan 30	**University Singers** Ronald Staheli, director de Jong Concert Hall S/F/S $2.00 General Public $3.00	8 pm
Jan 30	**The New Song Quintet** Madsen Recital Hall S/F/S $4.00 General Public $5.00	8 pm
Feb 4	**BYU Philharmonic Orchestra** Clyn Barrus, conductor Guest Artist: Georgio Tozzi, basso Salt Lake Tabernacle Admission Free	8 pm

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PETER VAN DE GRAAFF, *bass*

Student of Lois Johnson

Assisted by:

Kathleen Van De Graaff, *soprano*

in

STUDENT RECITAL

8:00 p.m.
Wednesday, January 15, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Cantata: Ich habe genug, BWV 82............Johann Sebastian Bach
(1685-1750)

II

Frühlingsglaube, op. 20, no. 2, D. 686............Franz Schubert
(1797-1828)

Frühlingstraum, from *Die Winterreise*,
D. 911/11..................................Franz Schubert

Am Bach im Frühlinge, op. 109, no. 1,
D. 361.....................................Franz Schubert

III

Graceful Consort, from *Die Schöpfung*,
Hob. XXI/2..................................Joseph Haydn
(1732-1809)

Papageno, Papagena, from *Die Zauberflöte*,
K. 620...........................Wolfgang Amadeus Mozart
(1756-1791)

Kathleen Van De Graaff, *soprano*

INTERMISSION

IV

Jerjemuschkas Lullaby.................Modest Petrovich Musorgsky
(1839-1881)

Lullaby, from *Songs and Dances of*
Death...........................Modest Petrovich Musorgsky

Poème d'un jour, op. 21..............................Gabriel Fauré
(1845-1924)

Rencontre
Toujours!
Adieu

V

Tobacco, from *Musicall Humors*........................Tobias Hume
(ca. 1569-1645)

Drinking...Traditional German

Money, O...Michael Head
(1900-1976)

When I Think upon the Maidens........................Michael Head

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLYN D. BARRUS, *viola*

Assisted by:

Mack J. Wilberg, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, January 16, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Four Fourteenth Century Dances for solo viola..........Anonymous

Gagliarda veneziano
Lamento di tristano
La Rotta
Saltarello

Sonata for Viola and Piano in A Minor,
D. 821, "Arpeggione"........................Franz Schubert
(1797-1828)

Allegro moderato
Adagio
Allegretto

INTERMISSION

Sonata for Viola Alone, op. 25, no. 1..............Paul Hindemith
(1895-1963)

Breit
Sehr frish und straff
Sehr langsam
Rasendes Zeitmass. Wild.
Langsam, mit viel Ausdruck

Suite for Viola and Piano, op 48....................Joseph Jongen
(1873-1953)

Poeme Elegiaque
Final

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRETT ZUMSTEG, *organ*

in

FACULTY RECITAL

8:00 p.m.
Friday, January 17, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in E Minor, BWV 533

Jesus, meine zuversicht, BWV 728

Fantasia super Valet will ich dir geben, BWV 735

Fugue in C Minor on a Theme by Legrenzi, BWV 574

Prelude and Fugue in D Minor, BWV 554

Vater unser in Himmelreich, BWV 762

Fantasia con imitazione in B Minor, BWV 563

Herr Jesu Christ, dich zu uns wend, BWV 749

O Herre Gott, dein göttlich's Wort, BWV 757

Canzona in D Minor, BWV 548

This is the fourth program in a series of organ recitals presenting the complete organ works of Johann Sebastian Bach in honor of the composer's 300th birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHANNON L. COOPER, *flute*

Student of Ted Wight

Assisted by:

John Paul Machir, *piano*
Wendy Wilson, *harp*
Alice Hall, *piano*
Laurie Olsen, *violin*
Deborah A. Jackson, *viola*
Rosalie Krantz, *violin*
Alicia Milne, *cello*

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Saturday, January 18, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantaisie..Georges Hüe
(1858-1948)

John Paul Machir, *piano*

Aka-tombo..Kosaku Yamada

The days of chasing red dragonflies and picking
mulberries have now gone aftar. My loving sister
got married when she was fifteen, and is no more.

Wendy Wilson, *harp*

Romance..John Paul Machir
(1963-)

Alice Hall, *piano*

A Night Piece for Flute and Strings..................Arthur Foote
(1853-1937)

Laurie Olsen, *violin* Rosalie Krantz, *violin*
Deborah A. Jackson, *viola* Alicia Milne, *cello*

INTERMISSION

Sonata..Verne Reynolds
(1926-)

Andante sosenuto
Presto

Alice Hall, *piano*

The Extatic Shepherd....................................Cyril Scott
(1879-1971)

Fantasie Pastorale Hongroise, op. 26.........Albert Franz Doppler
(1821-1883)

John Paul Machir, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBERT NAKÉA, *piano*

Student of Reid Nibley and Irene Peery

in

STUDENT PIANO LECTURE RECITAL

5:00 p.m.
Saturday, January 18, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 4 in D Major, BWV 828..........Johann Sebastian Bach
(1685-1750)

Overture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

Gymnopédie No. 1..................................Erik Satie
(1866-1925)

Slatter, op. 72....................................Edvard Grieg
(1843-1907)

Haugelat-Halling
Mollargutten's Gangar
Mollargutten's Bruremarsj
Jon Voestafoe's Springdans

INTERMISSION

Etudes, op. 10..........................Frédéric François Chopin
(1810-1849)

No. 1 in C Major
No. 2 in A Minor
No. 3 in E Major
No. 4 in C-sharp Minor
No. 5 in G-flat Major
No. 6 in E-flat Minor
No. 7 in C Major
No. 8 in F Major
No. 9 in F Minor
No. 10 in A-flat Major
No. 11 in E-flat Major
No. 12 in C Minor

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID KERN, *flute*

Student of Susan Goodfellow

Assisted by:

Noreen Emerson, *piano*
John Simmons, *piano, harpsichord*
Tamara Oswald, *harp*
Mark Taylor, *violin*
Monika Rosborough, *cello*

in

SENIOR STUDENT RECITAL

8:00 p.m.
Tuesday, January 21, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Flute and Harp....................Jean-Michael Damase
(1928-)

Allegro moderato
Andante con moto
Allegro vivo
Adagio--Presto

Sonata in D Major.......................Carl Philipp Emanuel Bach
(1714-1788)

Largo
Allegro
Vivace

Grand Polonaise in D Major, op. 16................Theobald Boehme
(1794-1881)

Introduzione: Adagio maestoso
Polonaise

INTERMISSION

Madrigalová, sonata..............................Bohuslav Martinů
(1890-1959)

Poco allegro
Moderato

Gymel...Niccolò Castiglioni
(1932-)

Sonata in A Major, M. 8..............................César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo--Fantasia
Allegretto poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PERCY KALT AND STUDENTS:

Mark Taylor
James Waite
Anne Norman
Ann Morrell
Lee Ann Jolley
Michael Abramson
Heather McConkie
Karen Hales
Cheryl White
Jean Hill
April Meads
John Tran

in

FACULTY-STUDENT VIOLIN RECITAL

8:00 p.m.
Thursday, January 23, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 1 in G Minor, BWV 1001..........Johann Sebastian Bach
(1685-1750)

Adagio
Fuga
Siciliano
Presto

Mark Taylor

Partita No. 1 in B Minor, BWV 1002.........Johann Sebastian Bach

Allemanda
Double
Corrente
Double

James Waite

Sarabande
Double

Anne Norman

Tempo di bourrée
Double

Ann Morrell

Sonata No. 2 in A Minor, BWV 1003..........Johann Sebastian Bach

Grave

Lee Ann Jolley

Fuga

Michael Abramson

Andante
Allegro

Heather McConkie

INTERMISSION

Partita No. 2 in D Minor, BWV 1004.........Johann Sebastian Bach

Allemanda
Karen Hales
Corrente
Cheryl White
Sarabanda
Giga
Jean Hill
Ciaccona
April Meads

Sonata No. 3 in C Major, BWV 1005..........Johann Sebastian Bach

Adagio
Fuga
Largo
Allegro assai
Percy Kalt

Partita No. 3 in E Major, BWV 1006.........Johann Sebastian Bach

Preludio
Loure
Gavotte en rondeau
Menuet I. II.
Bourrée
Giga
John Tran

Commentary: Dr. Percy Kalt
Slide Presentation: Dr. Glenn Williams

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WINTER CHOIRFEST

8:00 p.m.
Wednesday, January 23, 1986
Provo Tabernacle

PROGRAM

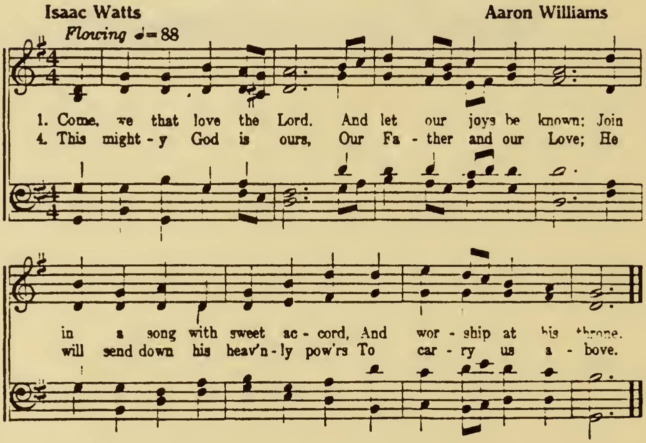
I

Come We That Love the Lord..................Arr. by Ronald Staheli

The audience is invited to sing verse 1 (parts)
and verse 4 (unison).

COMBINED CHOIRS AND AUDIENCE

Come, We That Love the Lord


Isaac Watts
Aaron Williams
Flowing ♩=88
1. Come, we that love the Lord, And let our joys be known; Join
4. This might - y God is ours, Our Fa - ther and our Love; He
in a song with sweet ac - cord, And wor - ship at his throne.
will send down his heav'n - ly pow'rs To car - ry us a - bove.

II

Justorum animae.........................Charles Villiers Stanford
(1852-1924)

The souls of the righteous are
in the hands of God; there shall no
torment touch them. In the sight
of the unwise they seed to die;
but they are in peace.

Beati quorum via........................Charles Villiers Stanford

Blessed are the undefiled
who walk in the
law of the Lord.

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald J. Staheli, *conductor*

III

Sing Praises.......................................Lloyd Pfautsch
(1921-)

Zion's Walls (Revivalist Song).............Arr. by Aaron Copland

Psalm 134.................................Heinz Werner Zimmermann
(1930-)

Good News Celebration! (American Hymn
Tune)...................................Arr. by Dale Wood

BYU MEN'S CHORUS
Mack J. Wilberg, *conductor*
James Margetts and Kelvin Smith, *accompanists*
Janet Bensing, *harp*

IV

Redeemer of Israel........................Arr. by Mack J. Wilberg

The audience is invited to sing verse 1 (unison), verse 2 (parts), and verse 4 (unison).

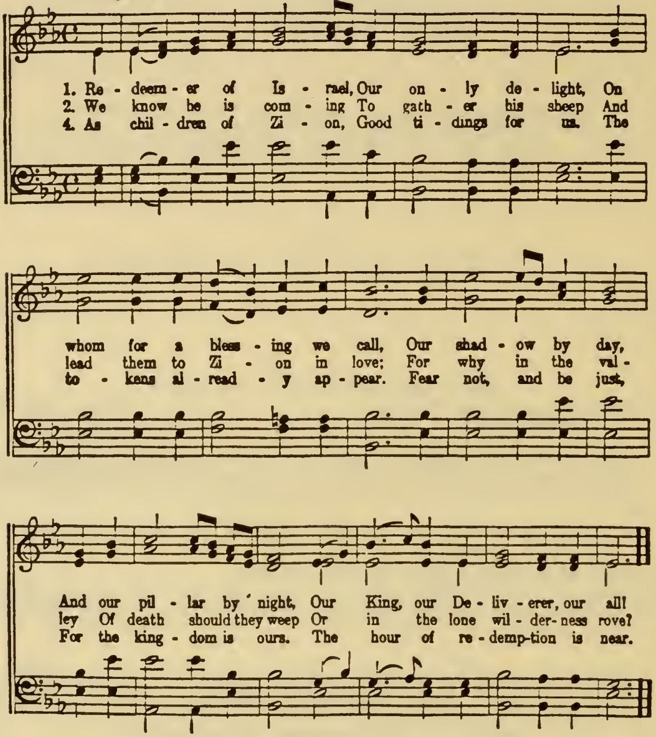
COMBINED CHOIRS AND AUDIENCE

Redeemer of Israel

Adapted by
William W. Phelps

Freeman Lewis

Steadily ♩=84


1. Re - deem - er of Is - rael, Our on - ly de - light, On
2. We know he is com - ing To gath - er his sheep And
4. As chil - dren of Zi - on, Good ti - dings for us. The
whom for a bless - ing we call, Our shad - ow by day,
lead them to Zi - on in love; For why in the val -
to - kens al - read - y ap - pear. Fear not, and be just,
And our pil - lar by night, Our King, our De - liv - erer, our all!
ley Of death should they weep Or in the lone wil - der - ness rove?
For the king - dom is ours. The hour of re - demp-tion is near.

V

Heilig....................................Felix Mendelssohn
(1809-1847)

Holy, holy holy, Lord God of hosts!
All the nations are filled with thy renown.
Hosanna on High. Praise be
he who comes in name of the Lord!

Praise Ye the Lord................................Hugo Distler
(1908-1945)

UNIVERSITY CHORALE
Merrilee Webb, *conductor*

VI

Come, All that Love the Lord.....................Robert J. Powell
(1932-)

Te Deum laudamus...............................John Sanders

BYU WOMEN'S CHORUS
Sandefur Schmidt, *conductor*
Laura Barrus, *accompanist*
Sue Campbell, *organist*

VII

Cloria...John Rutter
(1945-)

Gloria in excelsis Deo
Domine Deus, Rex caelestis
Quoniam tu solus sanctus

I. Glory be to God on high, and in earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory. (Glory be to God on high.)

II. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us.

III. For thou only art holy; thou only art Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen (Glory be to God on high. Amen.)

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack J. Wilberg, *conductor*

INSTRUMENTALISTS

Trumpet

Michael Siggard
Bret Jackson
Tracy Stefl
Bruce Wright

Horn

Kathy Uzzle
Julie Thompson
Tina Curtis
Glen Worthey

Trombone

Carl Hammer
Paul Showcroft
Joel Temple

Tuba

Dean Belnap

Percussion

Gery Decker

Organ

James Kasen

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BULLOCK VOCAL AWARDS

RECITALS

5:00 p.m. and 8:00 p.m.
Friday, January 24, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM
(5:00 p.m.)

Halt! from *Die Schöne Müllerin,* D. 795/3..........Franz Schubert
(1797-1828)

Ah! fuyez, douce image, from *Manon*................Jules Massenet
(1842-1912)

Tim Brewster

Nuit d'étoiles.....................................Claude Debussy
(1862-1918)

Che farò senza Euridice, from *Orfeo et Euridice*..............Christoph Willibald Gluck
(1714-1787)

Colleen Butler

Près des remparts de Seville, from *Carmen*..........Georges Bizet
(1838-1875)

Verborgenheit, from *Gedichte von Edvard Mörike*....................................Hugo Wolf
(1860-1903)

Helen McCurdy

Selections to be announced

Anna Mooy

Selections to be announced

Jim Murphy

Botschaft, op. 47, no. 1..........................Johannes Brahms
(1833-1897)

Air de la poupée, from *Les contes d'Hoffmann*.............................Jacques Offenbach
(1819-1880)

Rebecca Olpin

Selections to be announced

Robin Parkin

Il est doux, il est bon, from *Hérodiade*...........Jules Massenet

Lullaby, from *Harriet Tubman*........................Leo Edwards

Pennie Peterson

Mon coeur s'ouvre à ta voix, from
Samson et Dalila......................Camille Saint-Saëns
(1835-1921)
The Pasture....................................Charles Naginski

Rinda Taylor

Selections to be announced

Martha West

Sleep..Ivor Gurney
(1890-1937)
Nessun dorma, from *Turandot*......................Giacomo Puccini
(1858-1924)

Dan Montez

PROGRAM
(8:00 p.m.)

Sonntag, op. 47, no. 3...........................Johannes Brahms
(1833-1897)
La fleur que tu m'avais jetée, from *Carmen*.........Georges Bizet
(1838-1875)
Michael Belnap

Dove sono, from *Le nozze di Figaro,*
K. 492...........................Wolfgang Amadeus Mozart
(1756-1791)
Ein Traum, op. 48, no. 6...............................Edvard Grieg
(1843-1907)
Debbi Benson

I hear you calling me...........................Charles Marshall

Di quella pira, from *Il trovatore*.................Giuseppe Verdi
(1813-1901)
Marcus Arbizu

Stride la vampa, from *Il trovatore*................Giuseppe Verdi

How should I your true love know?..................Roger Quilter
(1877-1953)
Angie Drahos

Dig elsker jeg, from *Efterladte sange, I*............Edvard Grieg

O sancta justitia!, from *Zar und Zimmermann*.......Albert Lortzing
(1801-1851)
Michael Wadsworth

Mi chiamano Mimì, from *La Bohème*..................Giacomo Puccini
(1858-1924)
To the children, op. 26, no. 7................Sergey Rakhmaninov
(1873-1943)
Katrina Millett

Deposuit, from *Magnificat,* BWV 243.........Johann Sebastian Bach
(1685-1750)
Salut! demeure chaste et pure, from *Faust*.........Charles Gounod
(1818-1893)
Ken Shelley

Il est doux, il est bon, from *Hérodiade*...........Jules Messenet
(1842-1912)
Quando me'n vo' soletta, from *La Bohème*..........Giacomo Puccini

Nina Warren

Se vuol ballare, from *Le nozze di*
Figaro, K. 492....................Wolfgang Amadeus Mozart

Si trai ceppi, from *Berenice*..............George Frideric Handel
(1685-1756)
David Warner

Je veux vivre dans ce rêve, from *Roméo*
et Juliette..............................Charles Gounod

Hans und Grete....................................Gustav Mahler
(1860-1911)
Kath Van de Graaff

La chanson du duc, from *Don Quichotte*...............Jaques Ibert
(1890-1962)
Ombra di mia Prosapia........................Amilcare Ponchielli
(1834-1886)
Peter Van de Graaff

Recitalists have been asked to sing two contrasting numbers (seven minutes total). Students deemed to have reached "Young Professional" proficiency will be awarded Bybee, Jewkes, or Bullock awards for the 1986-87 school year in the amount of full tuition. Awards will be announced after panel deliberation following the 8:00 recital.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HEATHER McCONKIE, *violin*

Student of Percy Kalt

Assisted by:

Robert Nakéa, *piano*
John Simmons, *piano*

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Saturday, January 25, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 7 in C Minor, op. 30, no. 2.......Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Robert Nakéa, *piano*

Baal Shem: Three Pictures of Chassidic Life......................................Ernest Bloch
(1880-1959)

Vidui (Contrition)
Nigun (Improvisation)
Simchas Torah (Rejoicing)

Robert Nakéa, *piano*

INTERMISSION

Concerto for Violin and Orchestra...................Samuel Barber
(1910-1981)

Allegro
Andante
Presto in moto perpetuo

John Simmons, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHARLEEN PEDERSEN, *piano*

Student of Robert Smith

Assisted by:

Jackie Bennett

in

JUNIOR STUDENT RECITAL

6:00 p.m.
Tuesday, January 28, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Invention No. 6 in E Major, BWV 777........Johann Sebastian Bach
(1685-1750)

Sonata in A Major, op. 120, D. 664................Franz Schubert
(1797-1828)

Allegro moderato
Andante
Allegro

Thème sur le nom Abegg varié pour le pianoforte..............................Robert Schumann
(1810-1856)

INTERMISSION

Preludes, op. 23..............................Sergey Rakhmaninov
(1873-1943)

No. 10 Largo
No. 6 Andante cantabile

Sarcasms, op. 17................................Sergey Prokofiev
(1891-1943)

Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo

Concerto for Piano and Orchestra No. 2 in G Minor, op. 22...................Camille Saint Saëns
(1835-1921)

Presto

Jackie Bennett, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DANIEL WALLENBERG, *conductor*

in

GRADUATE RECITAL

8:00 p.m.
Tuesday, January 28, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

ENGLISH MADRIGALS

In These Delightful, Pleasant Groves................Henry Purcell
(1659-1695)

In these delightful, pleasant groves,
Let us celebrate our happy, happy loves;
Let's pipe, pipe and dance,
Dance and laugh and sing,
Thus, every happy, happy living thing
Revels in the cheerful, cheerful Spring.

Too Much I Once Lamented..........................Thomas Tomkins
(1572-1656)

Too much I once lamented,
While Love my heart tormented,
Fa la la...
Alas! and Ah me!
Sat I wringing,
Now chanting go, and singing,
Fa la la...

Fyer, Fyer......................................Thomas Morley
(1557-1602)

Fire, fire, my heart,
Fa la la...
O help, alas!
Ah me! I sit and cry me,
And call for help, alas!
But none comes nigh me,
Fa la la...

SPANISH MADRIGALS

Hermosa Cathalina...............................Anonymous

Hermosa Cathalina,	Beautiful Cathalina
Qué ley de amor consciente,	What law of love sanctions
Olvidar al ausente lastimado,	forgetting a wounded beloved,
Que un tiempo fué de tí tan regalado?	now absent, who once was yours?
Y pues alegremente,	And you so happily accepted
Mi coraçon enprendas recebiste,	my heart,
Cruel,	Cruel one,
Qué es de la fé que tú me diste.	Where is the trust that you gave me.

Por la Fuente Juana.................................Anonymous

Por la Fuente Juana,
Que no por el agua,
Agora co el tiempo,
Con las manos francas,
De jazmín y rosa,
Compone tu cara.

From the flowing fountain, Juana,
And not from the stagnant water,
Wash your delicate white hands
and your rosy cheeks.

Men of the Chorus

Ay Linda Amiga......................................Anonymous

Ay! linda amiga
que no vuelvo a verte,
Cuerpo garrido
que me lleva la muerte.
No hay amor sin pena,
Pena sin dolor,
Ni dolor tan agudo
como el del amor.
Levante me madre
al salir el sol,
Fuí por los campos verdes
a buscar mi amor.

Oh pretty friend whom I won't
see again,
May death take me,
There is no love without
suffering,
No suffering without pain,
Or such deep pain as the
pain of love.
Wake me, Mother, at dawn,
I go through the fields
in search of my love.

Oh, Que Mesa y Que Manjar!......................Francisco Guerrero
(1528?-1599)

O qué mesa y qué manjar!
Qué huesped y qué primor:
La mesa d'amor,
Manjar celestial,
El huesped eterno,
Que es luz y govierno,
Y vida inmortal de vos,
pecador.
Deste divino manjar,
Entienda el hombre hospedado,
Qu'el huesped está pagado,
Que de gracia sea de dar.

Oh, what a table and what
a treat!
What a guest and what elegance,
The table of love,
The heavenly treat,
The immortal guest who is
light, government, and
eternal life for you, sinner.
From this divine treat
Should the guest understand
that he is paid for by the
Lord's grace.

Mizmorei Tehilim..Tzvi Avni

(1927-)

O, clap your hands, all ye people;
Shout unto God with the voice of triumph!
For the LORD most high is terrible;
He is a great King over all the earth.
Sing praises to God, sing praises;
Sing praises unto our King sing praises.
For God is the King of all the earth;
Sing ye praises with understanding.
--Psalm 47: 2-3, 6-7

Beautiful for situation, the joy of the whole earth,
Is mount Zion, on the sides of the north,
The city of the great King.
God is known in her palaces for a refuge.
--Psalm 48: 2-3

Praise ye the LORD, Praise God in his sanctuary;
Praise him in the firmament of his power;
Praise him for his mighty acts:
Praise him according to his excellent greatness.
Praise him with the sound of the trumpet:
Praise him with the psaltery and harp.
Praise him with the timbrel and dance:
Praise him with stringed instruments and organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let every thing that hath breath praise the LORD.
Praise ye the LORD.
--Psalm 150

Herr, gehe nicht ins Gericht, BWV 105..............................Johann Sebastian Bach

(1685-1750)

Chorus

Herr, gehe nicht ins Gericht mit deinem Knecht. Denn vor dir wird kein Lebendiger gerecht.	Lord, weigh Thou and judge us not by our default; nay, for then no man alive may Thou acquit.

Recitativo (Alto)

Mein Gott, verwirf mich nicht,
Indem ich mich in Demut vor dir
beuge,
Von deinem Angesicht.
Ich weiss wie gross dein Zorn
und mein Verbrechen ist,
Dass du zugleich ein schneller Zeuge
Und ein gerechter Richter bist.
Ich lege dir ein frei Bekenntnis dar
Und sturze mich nicht in Gefahr,
Die Fehler meiner Seelen
Zu leugnen, zu verhehlen!

My God, condemn me not;
in humble penitence I come
to bow me
before Thy Majesty.
I know how great Thy wrath
how deep my sorry guilt
Thy judgments, Lord, I know
are righteous,
as Thy decrees are merciful.
I offer Thee confession frank
and free,
nor would I dare deny to Thee
my spirit's many failings
or venture
to conceal them.

Aria (Soprano)

Wie zittern und wanken
Der Sunder Gedanken,
Indem sie sich untereinander
verklagen
Und wiederum sich zu entschuldigen
wagen.
So wird ein geangstigt Gewissen
Durch eigene Folter zerrissen.

With quiver and quaking
the sinners are shaking
Each one is the fault of
the other bewailing
while stoutly denying his
own greater failing.
They never may rest them
contented,
forever by conscience
tormented.

Recitativo (Bass)

Wohl aber dem, der seinen Burgen
weiss, der alle Schuld ersetzet,
So wird die Handschrift ausgetan,
Wenn Jesus sie mit Blute netzet.
Er heftet sie uns Kreuze selber an,
Er wird von deinen Gutern, Leib und
Leben,
Wenn deine Sterbestunde schlagt,
Dem Vater selbst die Rechnung
ubergeben.

How happy he, he who is firm
assured,
assured of full acquittance,
for him the debt was paid in
full
when Jesus offer'd His atone-
ment
He nailed it fast beside Him
on the Cross.

So mag man deinen Leib, den man zum
Grabe tragt,
Mit Sand und Staub beschutten,
Dein Heiland offnet dir die ewgen
Hutten.

For our sake with the Father
interceding,
He pleads for us when death's
hour strikes,
and Mighty God will harken to
his pleading.
So when thy mortal corpse
is carried to the grave
and earth is heaped upon it,
thy God will open wide the
Gate of Heaven.

Aria (Tenor)

Kann ich nur Jesum mir zum Freunde
machen,
So gilt der Mammon nichts bei mir.
Ich finde kein Vergnugen hier
Bei dieser eitlen Welt und irdschen
Sachen.

If but Thou, Jesus, be my
dear companion
I value Mammon naught indeed.
I find me no contentment here
in futile mortals joys
and wordly attractions.

Chorale

Nun, ich weiss, du wirst mir stillen
Mein Gewissen, das mich plagt.
Es wird deine Treu erfullen,
Was du selber hast gesagt:
Dass auf dieser weiten Erden
Keiner soll verloren werden,
Sondern ewig leben soll,
Wenn er nur ist Glaubens voll.

Now I know that Thou wilt quiet
all the fears that trouble me,
in fulfillment of the promise,
given to the world by Thee,
that throughout the earth's
dominions,
not a single soul will perish;
if the faith we firm maintain
life eternal we will gain.

Soloists: Annette Reid, *soprano*
Anna Mooy, *alto*
Tim Brewster, *tenor*
Chip Schlesser, *bass*

PROGRAM NOTES FOR THE CANTATA

Bach composed this cantata in Leipzig for the service of July 25, 1723, the ninth Sunday after Trinity. It is part of the first cycle of church cantatas he wrote as cantor at St. Thomas Church. The unknown librettist uses several texts and paraphrases from the Bible to express the message of the scriptures for that day, in which the idea of man not being able to escape God's judgment, is conveyed. As the cantata progresses, it expresses the feeling of hope and eventual redemption achieved through God's infinite mercy. The text of the first chorus is from Psalm 143:2. The weight of guilt and a bad conscience is portrayed in the orchestral introduction through a throbbing continuo part and a lamenting theme in the upper instruments. The words "For before Thee becomes no living person righteous" are set to a lively fugue, probably relating to the word "living."

After the alto recitative, which is a moving confession of guilt, comes the soprano aria: "How tremble and totter the sinner's thoughts". The trembling and quivering of the guilty soul is depicted by the violins in sixteenth note figures above a viola part of repeated eighth notes. There is no continuo; the foundation of Baroque usic and, symbolically, of life itself, is missing. Above this, the oboe obbligato paints a picture of an anguished conscience. The motives of the oboe are then taken over by the soprano soloist. To the words "Each one is the fault of the other bewailing", the oboe and the soprano chase each other in desperation. The torturous intervals and dissonant harmonies in this aria vividly reflect the suffering of the soul.

The next bass recitative is the turning point in the mood of the cantata. Above a pizzicato bass representing "the Death hour striking", the idea of Jesus redeeming humankind through his death is portrayed. The tenor aria with horn and violin obbligato is an expression of optimism and willingness of man to accept Jesus as a spiritual friend, lessening the importance of material wealth.

The closing chorale is the eleventh strophe from the hymn "Jesu, der du meine Seele" by Johann Rist. The comforting text is sung above a unique accompaniment which can be seen as a synopsis of the entire cantata. The violins and violas start with the same trembling motive that accompanied the soprano, and with each line of the chorale, the rhythmic units of their motives become progressively slower. The sixteenth notes become triplets, eighth notes, etc., finally arriving at the same motive in quarter notes. This process portrays the gradual quieting of the conscience. The dissonant and chromatic harmonies used in the interludes between the phrases of the chorale, express the difficult process the soul is undergoing. These two contrasting elements - harmony and slowing down of the rhythmic values - give this chorale a most profound wholeness.

CHOIR

Soprano

Carolin Benson
Myra Bitter
Susan Carron
Elizabeth Farnsworth
Bonnie Lee
Rebecca Nelson
Collen Quiroz
Saundra Sterling

Alto

Elaine Craig
Robyn J. Frost
Bitsy Schultz
Kathryn Tenney
Nina Wallenberg
Marianna Whittaker

Tenor

Michael R. Bourdet
William Eiserman
Kendall Hess
Glenn Worthey

Bass

Ross Bailey
Bruce L. Brown
James A. Busby
Brad Call
David W. Thomas
David W. Williams

ORCHESTRA

Violin

Mark Taylor
Michael Abramson
James A. Waite
Judy Fletcher
John Tran
Anne Norman

Viola

Helen McCurdy
Carol Sue Ettinger

Cello

Nina Wallenberg
Monika Rosborough

Double bass

Eric Hansen

Oboe

Martha Sargent
Vera Loveless

Horn

Kathy Uzzle

Organ

David Ralphs

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Brigham Young University Singers

Ronald J Staheli, *conductor*

Midwinter Tour, 1986 - Utah and Colorado
January 30 through February 9, 1986

PROGRAM

Tonight's performance will be chosen from the following repertoire list of the Brigham Young University Singers:

Sing a New Song.............................Ronald J Staheli
(1947-)

Ist Gott für uns, wer mag wieder uns sein?
SWV 329.................................Heinrich Schütz
(1585-1672)

Ach Herr, du Schöpfer aller Ding, SWV 450........Heinrich Schütz

Jesu, meine Freude, BWV 227................Johann Sebastian Bach
(1685-1750)

Trois chanson bretonnes............................Henk Badings
(1907-)

La nuit en mer
La complainte des âmes
Soir d'été

Justorum animae.........................Charles Villiers Stanford
(1852-1924)

Beati quorum via........................Charles Villiers Stanford

Three English Madrigals

All At Once Well Met Fair Ladies..........Thomas Weelkes
(c. 1575-1623)

Phyllis, Farewell!........................Thomas Bateson
(c. 1570-1630)

Fair Phyllis I saw Sitting..................John Farmer
(c. 1570; fl. 1591-1601)

Glory to God in the Highest......................Randall Thompson
(1899-1984)

The Eyes of All Hope in Thee, O Lord............Richard Felciano
(1930-   )

Out of Your Sleep...............................Anthony Milner
(1925-   )

E'en So Lord Jesus, Quickly Come.......................Paul Manz
(1919-   )

The Battle of Jericho........................Arr. Gerald E. Brown

From the Treasury of Stephen Foster........Stephen Collins Foster
(1826-1864)

- Ring, Ring the Banjo
- Beautiful Dreamer
- Some Folks
- I Dream of Jeannie
- Nelly Bly
- Gentle Annie
- Open Thy Lattice, Love

Sing Me a Kern Song--A Jerome Kern Medley............Jerome Kern
(1885-1945)

- All the Things You Are
- Just the Way You Look Tonight
- Cleopaterer
- They Didn't Believe Me
- How'd You Like to Spoon With Me
- Smoke Gets in Your Eyes
- Go Little Boat
- She Didn't Say Yes
- The Folks Who Live on the Hill
- Can't Help Singing

Just a Little Bit of Country

Next to Lovin' I Like Fightin' Best............Gary Geld

Make the World Go Away.......................Hank Cochran

I Can't Stop Loving You.......................Don Gibson

Sheepherders' Lament.........................Peggy Tangren

Rocky Top....................Felice and Boudleaux Bryant

Funiculì, funiculà..............................Luigi Denza
(1846-1922)

First You Have a Dream..........................K. Newell Dayley
(1939-)

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BRIGHAM YOUNG UNIVERSITY SINGERS

Dr. Ronald J Staheli, *director*
Sandefur Schmidt and Paul Broomhead, *assistant directors*
Nancy Larson and Rob Hancock, *accompanists*

Soprano

Jennifer Barton, *Sacramento, CA*
Krista Lee Bement, *Lakewood, CO*
Stephanie Buckley, *Mesa, AZ*
Margo Edwards, *Littleton, CO*
Nancy Larson, *Sun Valley, CA*
Patricia Lathrop, *San Luis Obispo, CA*
Rebecca Olpin, *Frederick, MD*
Linda Olsen, *Pocatello, ID*
Pennie Peterson, *Boise, ID*
*Allison Prestwich, *Sterling, CO*

Alto

Sharlene Adamson, *Bountiful, UT*
Barbara Bassett, *Cedar City, UT*
*Colleen Butler, *Columbia, MO*
Leann Clark, *Concord, CA*
*Elizabeth Davis, *Pocatello, ID*
Vivian Harmer, *Bountiful, UT*
*Janet Humpherys, *Orem, UT*
Barbara Lee, *Alexandria, VA*
Jennifer Parker, *Salt Lake City, UT*
Vanesa Read, *Fremont, CA*
Sandefur Schmidt, *Diablo, CA*
Martha West, *Provo, UT*

Tenor

Michael Belnap, *Valier, MT*
*Stephen Bement, *Boulder, CO*
Tim Brewster, *Blackfoot, ID*
Paul Broomhead, *Renton, WA*
*Craig Butler, *Walnut Creek, CA*
*Rob Hancock, *Kent, WA*
Tim Robinson, *Fresno, CA*
Steven Rouse, *Boise, ID*
*John Sasine, *Newport Beach, CA*

Bass

Clark Bassett, *Los Altos, CA*
*Bruce Bunderson, *Orem, UT*
Berk Charlton, *Rawlins, WY*
Doug Criger, *Bountiful, UT*
*Gery Decker, *Holbrook, AZ*
Paul Frederickson, *Emporia, KS*
Sean Lindsay, *Washington, DC*
Christopher Read, *San Diego, CA*
Jon Sedgwick, *Blackfoot, ID*
Jon Skidmore, *Logan, UT*

*Officers

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Jon Sedgwick, *Blackfoot, ID*
Jon Skidmore, *Logan, UT*

*Officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BECKY LYNNE ELSTON, *flute*

Student of Ted Wight

Assisted by:

Elizabeth Thomasson, *harpsichord, piano*

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Saturday, February 1, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in G Minor, BWV 1020.................Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro

Fantaisie pastorale hongroise, op. 26...............Franz Doppler
(1821-1883)

Sonata No. 1.....................................Bohuslav Martinu
(1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

INTERMISSION

Poem for Flute and Orchestra...................Charles T. Griffes
(1884-1920)

Sonata for Flute and Piano......................Robert Muczynski
(1929-)

Allegro deciso
Scherzo: Vivace
Andante
Allegro con moto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Concerto in D major, Op. 35 Peter Ilich Tchaikovsky
(1840-1893)

John Tran, Violin
David Dearborn, Piano

Monday February 5, 1986

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RALPH MILLER, *piano*
MICHAEL BOWERS, *piano*

in

A POP'S CONCERT WITH TWO PIANOS

8:00 p.m.
Wednesday, February 5, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Stars and Stripes Forever...John Phillip Sousa--Miller and Bowers
(1854-1932)

Annie's Song......................John Denver--Miller and Bowers
(1943-   )

Music Box Dancer...................Frank Mills--Miller and Bowers
(1942-   )

Tara's Theme, from *Gone with the Wind*...........Maximilian Steiner--Miller and Bowers
(1888-1971)

Turkey in the Straw.....................Arr. by Miller and Bowers

Memory, from *Cats*.........Andrew Lloyd Webber--Miller and Bowers
(1948-   )

A Tribute to "George M.".......George M. Cohen--Miller and Bowers
(1878-1942)

INTERMISSION

The Hands of Time, from *Brian's Song*.....................Michel Legrand--Miller and Bowers
(1932-   )

If................................David Gates--Miller and Bowers
(1940-   )

I Write The Songs..............Bruce Johnston--Miller and Bowers
(1944-   )

Misty............................Erroll Garner--Miller and Bowers
(1921-1977)

Jim Webb Medley......................Jim Webb--Miller and Bowers
(1946-   )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID CHRISTENSEN, *piano*

Student of Paul Pollei

in

GRADUATE RECITAL

(Recipient of 1985-86 E. Mona Smith Scholarship)

5:00 p.m.
Saturday, February 8, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Polonaise-Fantasie, op. 61...............Frédéric François Chopin
(1810-1849)

Sonata in E-flat Major, op. 31, no. 3........Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto vivace
Moderato e grazioso
Presto con fuoco

Sonata for Piano...................................Béla Bartók
(1881-1945)

Allegro moderato
Sostenuto e pesante
Allegro molto

INTERMISSION

Prelude and Fugue in C-sharp Minor, from
Das Wohltemperirte Clavier, I,
BWV 849..............................Johann Sebastian Bach
(1685-1750)

Gaspard de la nuit..............................Maurice Ravel
(1875-1937)

Ondine
Le gibet
Scarbo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHAMBER ORCHESTRA

Clyn D. Barrus, *conductor*
Julie Zumsteg, *violoncello*

8:00 p.m.
Saturday, February 8, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

St. Paul Suite for String Orchestra..................Gustav Holst
(1874-1934)

- Jig
- Ostinato
- Intermezzo
- Finale (The Dargason)

Concerto for Violoncello and Orchestra,
op. 101......................................Joseph Haydn
(1732-1809)

- Allegro moderato
- Adagio
- Rondo

Julie Zumsteg, *violoncello*

INTERMISSION

Symphony No. 7 in A Major, op. 92...........Ludwig van Beethoven
(1770-1827)

- Poco sostenuto--Vivace
- Allegretto
- Presto--Assai meno presto
- Allegro con brio

CHAMBER ORCHESTRA
Clyn D. Barrus, *conductor*

First Violin

Mark Taylor, *co-concertmaster*
John Tran, *co-concertmaster*
Laurie Olsen
Michael Abramson
Jean Hill
Ann Morrell
Ann Norman
Heather McConkie
Karen Hales

Second Violin

Judy Fletcher, *principal*
Rosalie Krantz
Alisyn Babcock
Lani Wilcox
Ken Rogerson
Laurinda Olsen
Annalyn Beus

Viola

James Waite, *principal*
Joanne Rust
James Quist
Leann Jolly
Elizabeth L. Thomas

Cello

Ruth Clay, *principal*
Monika Rosborough
Steven Thomas
Christopher Abramson

Bass

Eric Hansen, *principal*
Greg Petersen
David Johnson

Flute

Miriam Jennings
Christine Parker

Oboe

Vera Loveless
Maren Larkin

Clarinet

Barbara Clayton
Christine Bradford

Bassoon

Brian Peterson
Cathy Chamberlain

Horn

Kathy Uzzle
Tina Curtis

Trumpet

Michael Siggard
Tracy Steffl

UPCOMING EVENTS

Feb 11 **Peking Acrobats**
Marriott Center 8 pm
$5.00 S/F/S $6.00 General Public

Feb 19, 20-22 **Opera**
Clayne Robison, conductor/director
Nelke Experimental Theatre 8 pm
$3.00 S/F/S $4.00 General Public

Feb 20 **Collegium Musicum**
Douglas Bush, director
Madsen Recital Hall 8 pm
Admission Free

Feb 21 **Buddy Rich and Band**
Wilkinson Center Ballroom 8 pm
$6.00 S/F/S $7.00 General Public

Feb 25 **Anne-Marie McDermott, piano**
de Jong Concert Hall 8 pm
$4.00 S/F/S $5.00 General Public

Feb 26 **Utah Symphony Chamber Orchestra**
Joseph Silverstein, conductor
de Jong Concert Hall 8 pm
$6.00 S/F/S $8.00 General Public

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KATHY DIANE UZZLE, *horn*

Student of Gaylen Hatton

Assisted by:

John Simmons, *piano*
Vera Loveless, *oboe*
Steve Alder, *flute*
Cindy Baird, *clarinet*
Brian Peterson, *bassoon*

Greg Campbell, *horn*
Tina Curtis, *horn*
Maralee Palmer, *horn*
Linda Seamons, *horn*
Juli Thompson, *horn*

in

JUNIOR STUDENT RECITAL

3:00 p.m.
Saturday, February 8, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto No. 1 in E-flat Major for Horn
and Orchestra, op. 11......................Richard Strauss
(1864-1949)

Allegro
Andante
Allegro

Sextet for Wind Quintet and Piano................Francis Poulenc
(1889-1959)

Allegro vivace

Villanelle...Paul Dukas
(1865-1935)

Six Pieces from the Water
Music....................George Frideric Handel--Martinet
(1685-1759)

No. 1 Allegro
No. 5
No. 6 Allegro deciso

Brigham Young University
Performing Arts Series

presents

The Peking Acrobats

Act 1

Lion Dance
Juggling
Hoop Jumping
Bicycle Balancing Atop a Raised Platform
Traditional Magic
Flying Water Bowls
Teeter Balancing
Broadswords and Bows

— Intermission —

Act 2

Wu Shu
Flying Trident
Pagoda of Chairs
Chair Snatching
Wire Walking

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RAY SMITH, *woodwinds*
RON BROUGH, *percussion*

Assisted by:

Jeffrey Shumway, *piano*

in

JOINT FACULTY RECITAL

8:00 p.m.
Tuesday, February 11, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Divertimento for Marimba and Alto
Saxophone....................................Akira Yuyama

Suite for Fife and Drum............................Charles Kroupa
(1949-   )

Londonderry Aire (Traditional).................Arr. by V. Feldman

Duettino Concertante..................................Ingolf Dahl
(1912-1970)

I Alla Marcia
II Arioso accompagnato
III Fughetta
IV Fresto Finale

Improvisation and Caprice...........................Eugène Bozza
(1905-   )

Fluffy Ruffles...G. H. Green
(1893-1970)

Back Talk..Harry Breuer
(1901-   )

Jeffrey Shumway, *piano*

Sonata for E^b Saxophone and Piano..................Bernard Heiden
(1910-   )

Allegro
Vivace
Adagio-presto

Jeffrey Shumway, *piano*

Cherokee..Ray Noble
(1907-   )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Nocturne in C-sharp minor, Op. Pothumous	Frederic Chopin (1810-1849)
Consolation in D-flat minor	Franz Liszt (1811-1886)
Zigeunerweisen (Gypsy Airs)	Pablo de Sarasate
Partita in E Major Preludio Loure Gavotte en Rondeau	J.S. Bach (1685-1750)

John Tran, Violin
Donna Zebolsky, Piano
Robert Nakea, Piano

Wednesday February 12, 1986

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

GROUP VOCAL RECITAL

"The Italian and French Art Song"

8:00 p.m.
Wednesday, February 12, 1986
J. Earl and Elaine B. Garrett Auditorium
N. Eldon Tanner Building

PROGRAM

Separazione....................................Giovanni Sgambati
(1841-1914)

Tracey Turek
Natalie Nead, *piano*

Ouvre ton coeur................................Georges Bizet
(1838-1875)

Pennie Peterson
Vanesa Read, *piano*

Seben crudele..................................Antonio Caldara
(ca. 1670-1736)

Kristi Jenkins
Stacy Smith, *piano*

Ombra mai fu, from *Serses*.................George Frideric Handel
(1685-1759)

David Warner

Oh del mio amato ben...........................Stefano Donaudy
(1879-1925)

Cathleen Barney
Susie Johann, *piano*

Prison...Gabriel Fauré
(1845-1924)

Angie Drahos
Dan Montez, *piano*

Tu lo sai......................................Giuseppe Torelli
(1658-1709)

Martha West
Vanesa Read, *piano*

Pietà Signore!.................................Alessandro Stradella
(ca. 1645-1682)

Adam Russell
Dan Montez, *piano*

Cara sposa, from *Rinaldo*..................George Frideric Handel

Helen McCurdy
Tim Brewster, *piano*

Ah! Si je redevenais, from *Philêmon et Baucis*..................................Charles Gounod
(1818-1883)

Louise Huber
John Simmons, *piano*

Se tu m'ami, se tu sospiri..................Giovanni B. Pergolesi
(1710-1736)

Katrina Millet
John Simmons, *piano*

Ch'io mai vi possa, from *Siroe*............George Frideric Handel

Colleen Butler
John Simmons, *piano*

Soupir.....................................Henri Duparc
(1848-1933)

Annette Reid
Robert Nakéa, *piano*

La danza....................................Gioachino Rossini
(1792-1868)

Dan Montez

La speranza è giunta, from *Otho*...........George Frideric Handel

Rinda Taylor
Laura Barrus, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ORPHEUS WINDS

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

8:00 p.m.
Thursday, February 13, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sextet in E-flat Major, op. 71...............Ludwig van Beethoven
(1770-1827)

Adagio--Allegro
Adagio
Menuetto--Trio
Rondo: Allegro

Quintet for Wind Instruments........................Paul Taffanel
(1844-1908)

Allegro con moto
Andante
Vivace

INTERMISSION

Quintet No. 1 for Woodwind Instruments...............Alvin Etler
(1913-1973)

Andante
Allegro
Lento
Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ANDREA CHRISTINA EVANS, *mezzo-soprano*

Student of Robert Downs

Assisted by:

Robert Nakéa

in

GRADUATE RECITAL

8:00 p.m.
Friday, February 14, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Zigeunerlieder, op. 103............................Johannes Brahms
(1833-1897)

He, Zigeuner!
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie in der Reihe
Kommt dir manchmal in den Sinn
Rote Abendwolken

II

Prison..Gabriel Fauré
(1845-1924)

Phidylé..Henri Duparc
(1848-1933)

Extase...Henri Duparc

INTERMISSION

III

Siete canciones populares españolas...............Manuel de Falla
(1876-1946)

El paño moruno
Asturiana
Jota
Nana
Canción

IV

Deux mélodies hébraïques...........................Maurice Ravel
(1875-1937)

Kaddish
L'énigme éternelle

V

Visit to St. Elizabeth's..................................Ned Rorem
(1923-   )

At the River..Charles Ives
(1874-1954)

Charlie Rutlage.......................................Charles Ives

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOHN D. TRAN, *violin*

Student of Percy Kalt

Assisted by:

Donna Zebolsky, *piano*
Robert Nakéa, *piano*
David Dearborn, *piano*

in

SENIOR STUDENT RECITAL

8:00 p.m.
Saturday, February 15, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 3 in E Major, BWV 1006..........Johann Sebastian Bach
(1685-1750)

Preludio
Loure
Gavotte en rondeau
Menuett I
Menuett II
Bourrée
Gigue

Nocturne in C-sharp Minor
(Posthumous)...........Frédéric François Chopin--Milstein
(1810-1849)

Consolation No. 3 in D-flat Major...........Franz Liszt--Milstein
(1811-1886)

Zigeunerweisen, op. 20.........................Pablo de Sarasate
(1844-1908)

INTERMISSION

Violin Concerto in D Major, op. 35......Pyotr Il'yich Tchaikovsky
(1840-1893)

Allegro moderato
Canzonetta: Andante
Finale: Allegro vivacissimo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLAY CHRISTIANSEN, *organ*

in

GUEST ARTIST RECITAL

8:00 p.m.
Tuesday, February 18, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in D Major, BWV 532
From the Orgelbüchlein

O Lamm Gottes unschuldig, BWV 618
Christe, du Lamm Gottes, BWV 619
Christus, der uns selig macht, BWV 620
Da Jesus an dem Kreuze stund', BWV 621
O Mensch, bewein' dein Sünde gross, BWV 622
Wir danken dir, Herr Jesu Christ, BWV 623
Hilf Gott, dass mir's gelinge, BWV 624

Prelude and Fugue in G Major, BWV 541
From the Orgelbüchlein

Es ist das Heil uns kommen her, BWV 638
Ich ruf' zu dir, Herr Jesu Christ, BWV 639
In dich hab ich gehoffet, Herr, BWV 640
Wenn wir in höchsten Nöten sein, BWV 641
Wer nur den lieben Gott lässt walten, BWV 642
Alle Menschen müssen sterben, BWV 643
Ach wie nichtig, ach wie flüchtig, BWV 644

Passacaglia in C Minor, BWV 582

This is the fifth program in a series of organ recitals presenting the complete works of Johann Sebastian Bach in honor of the composer's 300th birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Piece en sol mineur	J. Ed. Barat

Cindy Paine, Clarinet
Coreen Andrew, Piano

Etude Chromatique	Claude Debussy

Robert Nakea, Piano

English Suite no. 3 in G minor Prelude	J.S. Bach
Etude in C major, Op. 10, no. 7	Frederic Chopin
Toccata, Op. 15	Muczynski
Sonata in B minor Allegro	Frederic Chopin

Robin Hancock, Piano

Wednesday February 19, 1986

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Four Un-Operas

The Departure

Hin und Zurück

The Stoned Guest

Trouble in Tahiti

8:00 p.m.
February 19, 20, 21, 22, 1986
Nelke Theatre
Franklin S. Harris Fine Arts Center

The Departure

Music by Eugen d'Albert (1864-1932)
Freely revised English libretto by Clayne Robison
Original libretto by A. von Steigentesch

	February 19, 21	February 20, 22
Gilfen, the husband	David Warner	Adam Russell
Trott, the suitor	Michael Belnap	Dan Montez
Louisa, the wife	Debbie Benson	Katrina Millett

Stage Director	Clayne Robison
Musical Director	John Simmons
Costumer	Lindey Crow
Props Manager	Richard Hiltbrunn

Hin und Zurück

Music by Paul Hindemith (1895-1963)
German Libretto by Marcellus Schiffer
English translation by Marion Farquhar
Used by permission of European American Music

	February 19, 21	February 20, 22
Robert, the husband	Jay Thompson	John Sasine
Helen, the wife	Pennie Peterson	
Cook	Dave Johnson	
Butler	Boyd Craig	
Deaf Aunt Emma	Cathleen Barney	
Maid	Rinda Taylor	

Stage Director	David Warner
Musical Director	Robin Hancock
Costumer	Lindey Crow
Props Manager	Richard Hiltbrunn

INTERMISSION

The Stoned Guest (S. 86 proof)
A Half-Act Opera by P.D.Q. Bach (1807-1742?)

Laboriously Edited by Professor Peter Schickele
By permission of Theodore Presser Company

	February 19, 21	February 20, 22
Donna Ribalda, Mezzanine Soprano (A high-born lady of the lowlands)	Angie Drahos	Helen McCurdy
Carmen Ghia, Off-Coloratura (A woman of ailing repute)	Thais Peterson	Lila Burrie
Don Octave, Bargain Counter Tenor (An itinerant nobleman)	Christian Heppinstall	
Dog, Houndentenor (A large, friendly St. Bernard dog)	Houndentenor	
Il Commendatoreador, Basso Blotto (The stoned guest)	Boyd Craig	

Stage Director	Chris Heppinstall
Musical Director	Dan Montez
Costumer	Coleen John
Props Manager	Richard Hiltbrunn

Trouble in Tahiti

Music and Libretto by Leonard Bernstein
By permission of Boosey and Hawkes

	February 19, 21	February 20, 22
Dinah	Martha West	Anna Mooy
Sam	Michael Wadsworth	
The Trio	Amy Merrill John Sasine John Sudds	Ruth Clegg

Stage Director	Matt Bean
Musical Director	Robin Hancock
Costumer	Coleen John
Props Manager	Richard Hiltbrunn

TECHNICAL STAFF

Producer	Clayne Robison
Technical Director	Bruce Duerden
Designer, Assistant Technical Director, and Stage Manager	Steve Everett

UPCOMING OPERAS

Calvery by Thomas Pasatieri, text by W.B. Yeats, Larson Gallery, 7:00 p.m. March 26-29. A religious music drama for the passion week. Admission free.

Six Monologues from Everyman by Frank Martin, text by Hugo von Hofmannsthal, featuring Clayne Robison as Everyman with Clyn Barrus and the BYU Chamber Orchestra, de Jong Concert Hall, 8:00 p.m. March 28.

Aida by Giuseppe Verdi, produced by Opera West, de Jong Concert Hall, 8:00 p.m. May 1, 3, and 6.

The Merry Widow by Franz Lahar, de Jong Concert Hall, 8:00 p.m. First week in June.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

"THE BEST OF FRIENDS"

A Showcase of Pop Songwriters and Performers

Chance Thomas, *vocals, keyboards*
Jenny Rogers, *vocals*
Dena Haynes, *vocals, keyboards*
Kady Auten, *vocals*
Randy Thorderson, *vocals, guitar, keyboards*
Pamela Thomas, *vocals*
Staci Peters, *keyboards*

Students of Jim Anglesey

6:00 p.m.
Wednesday, February 19, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

(Mistress of Ceremonies - Kimmery Frances Auten)

Locked Away..................................Chance Todd Thomas

It's My Life.................................Jenny Lynne Rogers

One Silent Tear..............................Dena Marie Haynes

Give It A Chance...............................Staci Lee Peters

Kady Auten

I Fell For Love..............................Randy Dean Thorderson

Two Have Become One......................Chance and Pamela Thomas

Don't Worry....................................Staci Lee Peters

Kady Auten, Randy Thorderson

Take A Chance................................Chance Todd Thomas

Down Inside (I'm In Love Again)..............Randy Dean Thorderson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Assisted by:

Andrea Evans and Mark Taylor

8:00 p.m.
Thursday, February 20, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Cantata: Herr Gott, dich loben alle wir,
BWV 130.............................Johann Sebastian Bach
(1685-1750)

Chorus, Vivace
Recitativo (Alto)
Aria (Basso)
Recitativo (Soprano & Tenor)
Aria (Tenor)
Choral

Cantata: Jubilate Domino.....................Dietrich Buxtehude
(1637-1707)

Sonata, Allegro

Suonata prima: Il combattimento tra
David e Goliath.............................Johann Kuhnau
(1660-1722)

Le bravate di Goliath
Il tremore degl' Israelita alla comparsa del gigante, e la loro preghiera fatta a Dio
Il coraggio di David, ed il di lui ardore di rintuzzar l'orgoglio del nemico spaventevole, colla sua confidenza messa nell'ajuto di Dio
Il combattere fra l'uno e l'altro e la lora contesa
La fuge de'Filistei, che nevgono persequitati ed amozzati dagl'Israelita
La gioia degl'Israeliti per la loro vittoria
Il concerto musico delle Donne in honor di Davide
Il giubilo comune, ed i balli d'allegrezza del populo

Steven D. Erickson, *harpsichord*

Cantata: Jesu, meine Freude..................Dietrich Buxtehude

Sonata
Chorus
Aria (Soprano)
Aria (Bass)
Chorus
Aria (Soprano)
Chorus

Come Ye Sons of Art (Birthday Ode for
Queen Mary, 1694)............................Henry Purcell
(1659-1695)

Symphony: Largo, Allegro, Adagio
Ritornello, Verse & Chorus: Come ye Sons of Art (Alto)
Verse: Sound the Trumpet (Alto & Counter tenor)
Ritornello & Chorus: Come ye Sons of Art
Verse & Ritornello: Strike the Viol (Alto)
Verse & Chorus: The day that such a blessing gave (Bass)
Verse: Bid the Virtues (Soprano)
Verse: These are the sacred charms (Bass)
Verse & Chorus: See Nature rejoicing (Soprano & Bass)

MEMBERS OF THE COLLEGIUM MUSICUM

Sopranos

Lori Jo Lish
Rebecca Nelson
Carla Pratt

Altos

Diane Eckery
Andrea C. Evans
Julie Tingey

Accompanists

Pamela Watkins
Steven Erickson

I Violin

Mark Taylor
Karen Hales

II Violin

Michael Abramson
Ann Norman

Viola

Debra Dixon

Cello

Ruth Clay
Monica Rosborough

Bass

Eric Hansen

Tenors

Douglas Bush
David R. Hunt
Glen C. Worthey
Timothy Brewster

Basses

Michael T. Bowers
Randall Nelson
Russell Sorensen
Peter Van de Graaff

Oboe

Martha Sargent
Vera Loveless
Maren Larkin

Flute

David Kern

Recorder

Steven Erickson
Donna Zebolsky

Trumpet

Evan Bateman
Bret Jackson
Michael Siggard

Tympani

John Chamberlain

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KIMBERLY ANN BACHELDER, *flute*

Student of Theodore Wight

Assisted by:

Marlene Bachelder, *piano*

in

PREPARATORY RECITAL

4:00 p.m.
Saturday, February 22, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Clavier and Flute..................Johann Sebastian Bach
(1685-1750)

Andante (Allegro Moderato)

Concerto in G Major........................Wolfgang Amadeus Mozart
(1756-1791)

Allegro Maestoso

Reverie...André Caplet
(1878-1925)

INTERMISSION

Fantasia No. 8, from *Twelve Fantasias*.......Georg Philipp Telemann
(1681-1767)

Largo
Spirituoso
Allegro

Spring Tunes for Flute Solo, op. 44............Oistein Sommerfeldt

Adagio
Allegro molto
Poco adagio

Drei Romanzen, op. 94..............................Robert Schumann
(1810-1856)

Einfach, innig
Nicht schnell

Sonatina...Malcolm Arnold
(1921-)

Allegro
Andante
Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

AN EVENING OF ROMANTIC VIOLIN MUSIC

Percy Kalt, *violin*

Assisted by:

Jeff Shumway, *piano*

8:00 p.m.
Saturday, February 22, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major, op. 162 .... Franz Schubert
(1797-1828)

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Baal Shem: Three Pictures of Chassidic Life .... Ernest Bloch
(1880-1959)

Vidui (Contrition)
Nigun (Improvisation)
Simchas Torah (Rejoicing)

INTERMISSION

Hungarian Dance No. 1 .... Johannes Brahms
(1833-1897)

Caprice Viennois .... Fritz Kreisler
(1875-1962)

Romanza Andaluza .... Pablo de Sarasate
(1844-1908)

Consolation .... Franz Liszt--Milstein
(1811-1886)

Melodie et Sonoritie .... Reginald Beales
(1898-)

Perpetuum Mobile .... Ottokar Nováček
(1866-1900)

On Wings of Song, op. 34, no. 2 .... Felix Mendelssohn--Achron
(1809-1847)

Scherzo-Tarentelle, op. 16 .... Henri Wieniawski
(1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

ANNE-MARIE McDERMOTT

PIANIST

WINNER, 1983 YOUNG CONCERT ARTISTS
INTERNATIONAL AUDITIONS

8:00 p.m.
Tuesday, February 25, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor,
BWV 807..........................Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourée I
Bourée II
Gigue

Sonata in E-flat Major, op. 31, no. 3........Ludwig van Beethoven
(1770-1827)

Allegro
Scherzo--Allegretto vivace
Menuetto
Presto

Sarcasms, op. 17..............................Sergey Prokofiev
(1891-1953)

Tempestoso
Allegro rubato
Allegro precipitato
Smanioso
Precipitosissimo

INTERMISSION

Waltz in A-flat Major, op. 42............Frédéric François Chopin
(1810-1849)

Nocturne in B Major, op. 9, no. 3........Frédéric François Chopin

Scherzo in B-flat Minor, op. 31,
no. 2............................Frédéric François Chopin

Widmung............................Robert Schumann--Franz Liszt
(1810-1856)

Das Wandern............................Franz Schubert--Franz Liszt
(1797-1828)

Der Müller und der Bach...............Franz Schubert--Franz Liszt

La Campenella.......................Franz Liszt--Niccolò Paganini
(1811-1886)

UPCOMING EVENTS

Feb 26 **Utah Symphony Chamber Orchestra**
Joseph Silverstein, conductor
de Jong Concert Hall 8 pm
S/F/S $6.00 General Public $8.00

Feb 28 **Jazz Ensemble**
Steve Call, director
de Jong Concert Hall 8 pm
Admission Free

Mar 8 **Freddie Hubbard Quintet**
de Jong Concert Hall 8 pm
S/F/S $5.00 General Public $6.00

Mar 11 **Symphonic Band/Trombone Choir**
Dan Bachelder, conductor
de Jong Concert Hall 8 pm
Admission Free

Mar 12 **Jon Appleton, synclavier**
Madsen Recital Hall 8 pm
$3.00 S/F/S $4.00 General Public

Mar 15 **BYU Philharmonic Orchestra**
Clyn Barrus, conductor
Guest Artist: Percy Kalt, violin
de Jong Concert Hall 8 pm
$2.00 S/F/S $3.00 General Public

Mar 19 **Lamanite Generation**
Randy Booth, Mark Huffman,
Ron Simpson, directors
de Jong Concert Hall 8 pm
$3.00 S/F/S $4.00 General Public

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID JOHNSON, *contrabass*
ERIC HANSEN, *contrabass*

Students of Lawrence Sardoni

Assisted by:

Valori Christensen, *piano*
Sue Lambert, *violin*

in

JOINT RECITAL

8:00 p.m.
Wednesday, February 26, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Valse miniature, op. 1, no. 2.................Sergey Koussevitzky
(1874-1951)

Mr. Johnson, *bass*

Sonata..Paul Hindemith
(1895-1963)

Allegretto
Scherzo
Molto adagio--Allegretto grazioso

Mr. Hansen, *bass*

Vocalise, op. 34, no. 14.......................Sergey Rakhmaninov
(1873-1943)

Mr. Johnson, *bass*

INTERMISSION

Grand duo concertante for Violin,
Contrabass, and Orchestra..............Giovanni Bottesini
(1821-1889)

Mr. Hansen, *bass*
Ms. Lambert, *violin*

Concerto for Contrabass in F-Sharp Minor,
op. 3...............................Sergey Koussevitzky

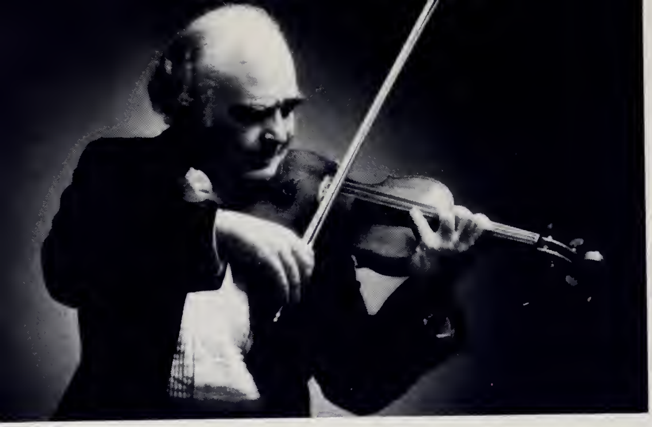
Allegro
Andante
Allegro

Mr. Johnson, *bass*

Grand duetto No. 1.............................Giovanni Bottesini

UTAH SYMPHONY

JOSEPH SILVERSTEIN, Music Director
deJong Concert Hall, BYU
February 26, 1986



Joseph Silverstein

Internationally acclaimed conductor and violinist Joseph Silverstein was named Music director of the Utah Symphony in 1983. Born in Detroit his first teacher was his father Bernard, who was a music instructor in Detroit's public school system. His formal training took place at the Curtis Institute of Music in Philadelphia and his teachers included such luminaries as Josef Gingold, Mischa Mischakoff and Efrem Zimbalist. After leaving Curtis Institute in 1950 Mr. Silverstein spent three seasons with the Houston Symphony; one with the Philadelphia Orchestra, and one season as concertmaster and assistant conductor of the Denver Symphony. He joined the Boston Symphony Orchestra in the fall of 1955 where he was a member of the violin section for seven seasons. He became concertmaster in 1961 and was named assistant conductor in 1971 — he held both positions until he joined the Utah Symphony. During his tenure at Boston he conducted the orchestra on more than 100 occasions in the United States, Canada, Boston, Tanglewood, and abroad. As a conductor and soloist, Mr. Silverstein has appeared with more than 100 orchestras in the United States, as well as in Japan, Israel, and Europe. As a participant in major international competitions, he was the Silver Medalist in the 1959 Queen Elisabeth Competition in Brussels, and also won the Walter M. Naumburg Award. Mr. Silverstein organized the Boston Chamber Players in 1962 and served as Music Director of that ensemble until coming to the Utah Symphony. He led eight international tours, as well as many United States tours. He has been a member of the faculties at Yale University, Boston University, and the Tanglewood Music Center. Presently he is artist-in-residence at the Tanglewood Music Center, artistic advisor to the Boston University Tanglewood Institute, and Music director of the American Federation of Musician's Congress of Strings. He holds honorary degrees from Tufts University, Boston College, and Rhode Island University. He has recorded extensively for RCA, Deutsche Grammophon, CBS, Nonesuch, New World Records, Telarc, and Pro Arte. His Telarc recording with the Boston Symphony Orchestra of Vivaldi's "Four Seasons" received a Grammy nomination. His most recent recordings are with the Utah Symphony on the Pro Arte label in which Mr. Silverstein is both conductor and featured soloist. The first is an all-Mendelssohn album; the second is an all-Beethoven, and a recording of Barber and Schumann compositions are soon to be released.

Next Utah Symphony BYU Performance:
THURSDAY, MARCH 27, 1986

JOSEPH SILVERSTEIN, Conducting
CHO-LIANG LIN, Violin

MOZART: Symphony No. 36, "Linz"
SIBELIUS: Violin Concerto

Tonight's Program

JOSEPH SILVERSTEIN, Music Director
Charles Ketcham, Associate Conductor

JOSEPH SILVERSTEIN, Conducting
Wednesday, February 26, 1986 — 8:00 p.m. — deJong Concert Hall, BYU

MOZART . . . . Divertimento No. 1 in D Major, K.136
- Allegro
- Andante
- Presto

HONEGGER . . . . . . Symphony No. 2 for String Orchestra and Trumpet
- Molto moderato; Allegro
- Adagio mesto
- Vivace, non troppo

*** INTERMISSION ***

BARBER . . . . Adagio for Strings

HAYDN . . . . Symphony No. 45 in F-sharp minor, "Farewell"
- Allegro assai
- Adagio
- Allegretto
- Presto

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, and the Salt Lake City Arts Council.

The Utah Symphony records for Pro Arte and Varese-Sarabande and has recordings available from Angel, Columbia, Vanguard, Vox and RCA.

Steinway is the official piano for the Utah Symphony

UTAH SYMPHONY CHAMBER ORCHESTRA

1st Violin

Ralph Matson
Concertmaster
Kenneth Kuchler
Ashot Abramyan
Don C. Kramer
Carol Borman
Katherine Peterson
Judd Sheranian

2nd Violin

John Chatelain
Bonnie Bennett
Frances Darger
Rebekah Johnson
Kory Katseanes
Melissa Thorley

Viola

Mikhail Boguslavsky
Paul Jorgensen
Dyan Peterson
Jeffrey Wagner

Cello

Stephen Emerson
Carolee Baron
Don Harmsworth

Bass

Laurence Rice
James Allyn
Lisa Allyn

Oboe

Bassoon

Mitchell Morrison

French Horn

Jeffry Kirschen
Lynn Larsen

Trumpet

Notes on the Program

By **LOWELL M. DURHAM**
Professor of Music,
University of Utah

DIVERTIMENTO IN D MAJOR, K.136

Wolfgang Amadeus Mozart (1756-1791)

Many concert-goers think of Mozart as opera composer (22), symphonist (41), composer of 26 or more piano concertos, over 10 concertos for violin, 18 others for miscellaneous instruments, and a host of works for the church.

But these would total slightly less than one hundred and fifty. Koechel's numbers extend to K.626, Mozart's final work and unfinished *Requiem.* So what of the other approximately 450 publications? Mozart possessed an endless stream of refreshing musical ideas. More than any other creative musical mind; and he turned them out from an unbelievable early age.

Many of his most delightful works consisted of a quantity of social music, divertimentos and serenades of great variety. Some were written for outdoor performance. All were in a somewhat lighter vein than most of his major output listed above. Some he called Cassatations, some Serenades, some Overtures, and some Divertimentos. Tonight's is the third of twenty-three works Mozart called divertimentos. It was composed in 1772 along with 4 others and preceded his first in 1771 and was followed by another, also in D Major, written in the same year, 1772.

It was obviously a form Mozart reveled in, allowing for greater freedom than symphonic form. His last divertimento was written in 1779, one of his last works in Salzburg. He left for Vienna soon after, in 1881, where he soon became the center of that musician center, only to be consigned to a pauper's grave ten years later.

SYMPHONY NO. 2 (For String Orchestra and Trumpet)

Arthur Honegger (1892-1955)

Honegger's Third Symphony was performed last November 1 and 2.

Honegger was a pivotal member of *Les Six (The Six),* a group of young French composers who came into prominence as World War I came to a close. Its nucleus was a group known as *Les Nouveaux Jeunes* formed in 1917 with Erik Satie as sponsor and Jean Cocteau as literary spokesman. A Paris music critic, Henri

entitled "Les Six Francais: Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger, Francis Poulenc, et Germain Tailleferre." From that point forward they were known as *Les Six.*

With prodding by Satie they reacted against the "eloquence of Franck, the impressionism of Debussy and the scholasticism of d'Indy." In short, they sought the simple, the obvious, the uninvolved as opposed to the overkill of late Romanticism. Honegger, Milhaud and Poulenc emerged as the trio's most successful. All have been heard on this series repeatedly.

* * * * * *

Honegger wrote five symphonies between 1930 and 1950. He composed in most musical forms: eight for the theatre, including operas, a mimed symphony, incidental music, oratorios, a melodrama, six ballets, sixteen works for orchestra, eight for chorus and orchestra, eighteen chamber works, nine for voice and piano, eight piano works and miscellany. He reveled in dramatic music, in descriptive titles, programs, but he seems to have been reticient to use such literary for this score.

The Second Symphony took shape during World War II's darkest hours. Paris fell to the Nazis on June 13, 1940. It is difficult for any but the French to know what that meant to the people of France. Everything looked black; Hitler and Stalin were still in their unholy collaboration. One nation stood still — Great Britain.

In spite of this Honegger proved his mettle. He had been working on a piece for five years commissioned by his friend Paul Sacher who wanted an orchestral work for the tenth anniversary (1936) of his Basel Chamber Orchestra. Honegger began the composition several times but discarded them all. But in the wintry months of 1941, Honegger writes about Symphony No. 2's finally taking form:

"During the winter of 1941, the *Adagio* gradually took form; for I always begin the composition of a symphonic work with this middle section of the trypitch; indeed it is hard for me to conceive a symphony in any other form than three movements," admits

"I worked long on the first movement to give it a really concentrated condensed form without weakening the inner violence with which I quite consciously endowed it. This violence is intended to contrast with the powerless, so to speak, exhausted opening theme.

"For the finale, I introduced an element of brilliance as a contrast to both the first two movements. In order to strengthen the chorale at the end . . . I have indicated a trumpet *ad libitum.* (An indication which gives the performer the liberty: (1) to vary from strict tempo; (2) to include or omit the part of some voice or instrument; (3) to include a cadenza according to his own invention.) This by no means indicates a coloristic intention; it is only a support for the melody in the long notes of the first violins which threaten otherwise to be swallowed up by the polyphony of other instruments of the same character. [Parentheses mine]

"My principal aims in this symphony are the same as they have been in all my symphonies up to now.

The following lines Honegger wrote in 1943:

"1. Condensation of form, omissions of recapitulation . . .

"2. Search for themes characteristic enough to seize the listener's attention and to allow him to follow the course of the entire 'story.'

"3. I have sought no program, no literary . . . . concept. If this work releases a certain emotion, the reason is that this forced itself upon me in a perfectly natural way. For I express my thoughts through music and perhaps without being entirely conscious of them," concludes the composer.

ADAGIO FOR STRINGS, Opus 11 (1939)

Samuel Barber (1910-1982)

Of American composer Samuel Barber, critic Nathan Broder wrote over 30 years ago: "For some years now three names have appeared with considerable regularity at the top of the list of American composers most frequently performed by our symphony orchestras. Sometimes one of the three is first, sometimes another, but it is almost always the same three — in alphabetical order, Barber, Copland, and Gershwin.

"Gershwin's presence in this group will surprise no one. The surprising thing is that he is not always first and by a large margin. Nor will the inclusion of Copland startle anyone

composer's fine ballet and movie scores and other works employing folk tunes and idioms have won him a very wide audience to add to the solid core of admirers of his abstract music.

"But that Barber should be among the top three in popularity — and this popularity extends to his chorus music, his songs, and his piano compositions as well as the orchestra works — is, I think, a remarkable phenomenon, and indicates some interesting things about the nature of Barber's music, for one thing, above the taste of American audiences for another. . . ."

* * * * * *

Barber graduated from Philadelphia Curtis Institute of Music in 1932. He was named winner of the Prix de Rome in 1935 and of the Pulitzer Prize for Music in both 1935 and 1936 — the first case of its being conferred twice on the same musician.

In 1942, he joined the Army Air Corps, and his Symphony No. 2, written in 1943, is dedicated to the men of the Army Air Force. Included in the score is an electrical instrument imitating the sound of the radio beam. Other works include a violin concerto, two essay for orchestra, chamber music, piano pieces, songs, and the opera, *Vanessa,* which had as its librettist Gian-Carlo Menotti. *Vanessa* was premiered by the Metropolitan Opera Company and enjoyed great success.

The *Adagio for Strings* was originally conceived and composed in 1936 as the slow movement of a string quartet in B minor. Written in Rome, it had its first performance there by the Pro Arte Quartet.

Two years later it was given its first performance in its present string orchestral form when Toscanini played it (nation-wide broadcast) with the NBC Symphony's string section. It has since been widely performed by the world's major orchestras.

Mr. Barber is a nephew of the famous contralto, Louise Homer; the score bears this dedication: "To my aunt and uncle, Louise and Sidney Homer."

The *Adagio for Strings* is based upon a single lyrical melody, heard first in the violins. Later the other string sections take it up, until a climax is reached, after which the composition concludes in a peaceful vein.

Barber was commissioned to compose the opera, *Antony and Cleopatra,* for the gala opening of the new Metropolitan Opera House on Lincoln Center.

SYMPHONY NO. 45, IN F-SHARP MINOR ("FAREWELL")

Joseph Haydn (1732-1809)

One of Haydn's most charming works, this symphony has preserved a touching anecdote from its first performance in 1772 to the present. The anecdotes's standard version (which survives in several forms), according to Edward Downes, "is that Haydn composed this masterpiece to persuade his employer-patron, Prince Nikolaus Esterhazy, to cut short his stay at Esterhaz and return to Vienna. Prince Nikolaus loved his magnificent palace and gardens at Esterhaz so much that he spent a longer and longer time there each year. The musicians of Esterhazy's private orchestra were less delighted, however," according to Downes. "For with the exception of Haydn, they were not allowed to take their families with them to Esterhaz. Toward the end of the long season they grew restless in their gorgeous establishment built on a wild and remote Hungarian marsh."

To the heart of the anecdote: "In 1772 Prince Nikolaus stayed even later than usual. His musicians, growing desperate, asked Haydn to help. Haydn did so by composing the *Farewell* Symphony, so-called because the traditionally fast tempo of its *finale* breaks off and is followed by a long *Adagio*. During this *Adagio*, in the first performance before Prince Nikolaus, one player after another finished his part, blew out the candle at his music stand, and left, until out of the whole orchestra only two violins remained."

As they too were about to leave the Prince is supposed to have said, "Well, if they all leave, we might as well leave, too." And the anecdote closes, his whole court left next day for Vienna.

* * * * * *

1. *Allegro assai.* The symphony begins with the relentless drive of the opening theme. There is rhythmic agitation and harmonic clashes leading to tension and climax suddenly relieved by a quiet interlude.

2. *Adagio.* Strings are muted throughout this movement, a device Haydn used in slow movements of every symphony (14) Haydn wrote between 1771 and 1774. It produces the movement's dreamlike quality, associated more commonly with nineteenth century Romantic composers.

3. *Menuetto: Allegretto.* The minuet continues some of the delicate spirit of the *Adagio* movement. The middle trio section has a duet of French horns based on Gregorian plainsong which produces a more sober spirit.

4. *Finale: Presto—Adagio.* The finale's first half resembles a delicate *scherzo.* In contrast, the closing second half, *Adagio* has a veil of melancholy. The music grows simpler and, at the same time, more poignant. The musicians seem reluctant to leave the stage when their turn comes. They fade, one by one, into silence.

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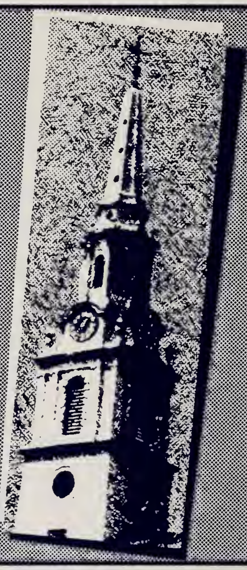

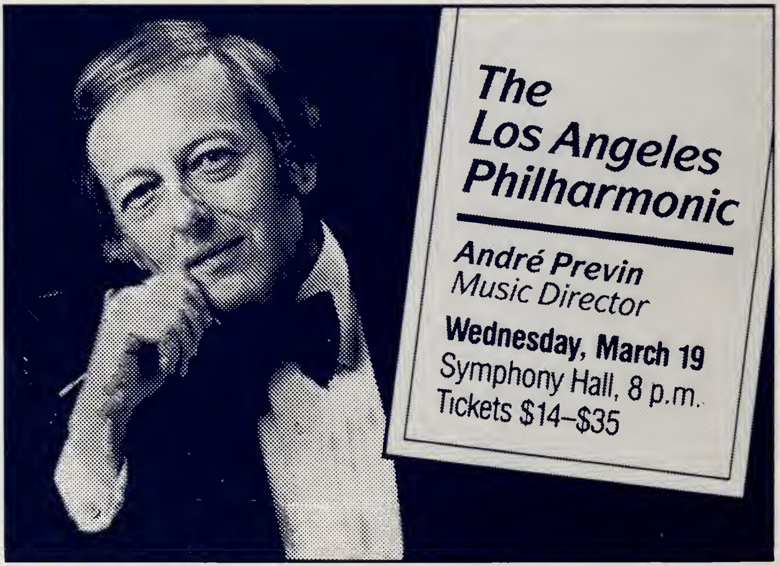

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André Previn
Music Director

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JoELLEN TURLEY, *soprano and alto saxophones*

Student of Ray Smith

Assisted by:

Sue Campbell, *piano*
Jeffrey Romero, *piano*
Keith Russell, *alto saxophone*
Mark Watkins, *tenor saxophone*
Kim Mitchell, *baritone saxophone*

in

JUNIOR STUDENT RECITAL

6:00 p.m.
Thursday, February 27, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Three Romances............................Robert Schumann--Hemke
(1810-1856)

Not Fast
Simple, heartfelt
Not fast

Sonata in G Major........................Giovanni Platti--Rousseau
(ca. 1700-1763)

Grave--Allegro
Adagio
Allegro molto

Jeffrey Romero, *piano*

Andante and Scherzo for Saxophone Quartet.............Eugène Bozza
(1905-)

Keith Russell, *alto saxophone*
Mark Watkins, *tenor saxophone*
Kim Mitchell, *baritone saxophone*

Parable XI for Solo Alto Saxophone,
op. 123...............................Vincent Persichetti
(1915-)

Sonate pour saxophone et piano (1967)...............Marc Eychenne

Allegro--Presto subito--Lent
Andante
Rondo

Sue Campbell, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARILYN GNEITING, *soprano*

Assisted by:

Kary Billings, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, February 27, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Rejoice Greatly, O Daughter of Zion,
from *Messiah*......................George Frideric Handel
(1685-1759)

II

Heimkehr, op. 15, no. 5...........................Richard Strauss
(1865-1949)

Nichts, op. 10, no. 2..............................Richard Strauss

Freundliche Vision, op. 48, no. 1...................Richard Strauss

Kling!, op. 48, no. 3..............................Richard Strauss

III

Non mi dir, from *Don Giovanni,* K. 527......Wolfgang Amadeus Mozart
(1756-1791)

INTERMISSION

IV

Con amores, la mi madre......................Fernando J. Obradors

Al Amor.......................................Fernando J. Obradors

Del cabello mas sutil.........................Fernando J. Obradors

Chiquitita la Novia...........................Fernando J. Obradors

V

See How They Love Me	Ned Rorem (1923-)
The Pasture	Charles Naginski (1909-1940)
The Little Horses	Arr. by Aaron Copland (1900-)
Zion's Walls	Arr. by Aaron Copland
Ching-A-Ring-Chaw	Arr. by Aaron Copland

PROGRAM NOTES

II

"Heimkehr"

The tree boughs are waving softly,
Swiftly toward the shore moves the boat,
Back to its nest flies the dove,
My heart returns home to you.
Too long on a bright day,
Surrounded by life's turmoil,
On its fluttering wings,
It has been straying.
But now the sun departs,
And calm descends upon the grove,
And it feels that near you is peace,
Near you alone is rest.

"Nichts"

You say I should name her,
My queen of the realm of song?
What fools you are,
I know her less than you!
You ask me the color of her eyes,
You ask me about the sound of her voice,
You ask me about her walking, dancing, carriage,
Ah, what do I know of that!
Is not the sun the source
Of all life, of all light?
And what do we know of it,
I and you and everyone? Nothing, nothing!

"Freundliche Vision"

I have not dreamt of it in my sleep,
I saw it in bright daylight before me:
A meadow covered with daisies.
Deep amidst green bushes a white abode;
Beautiful statues glimmering in the garden.
And I walk with the one who loves me,
With a peaceful soul, into the coolness
Of this white abode, where peace,
Full of beauty awaits our coming.
And I walk with the one who loves me
Into the peace and beauty.

"Kling!"

My soul utters a pure sound,
While I imagined the poor one
To be torn by the sorrows
Of those turbulent times.
Sing, my soul the song of confession
Of regained fulfillment!
Lift the veil from your heart!
Hail to thee, resounding, innermost tone!
Sing my soul, sing of your life,
Sing, arising new image.
New bloom has appeared
On the dry plain,
Sing my soul, sing.

III

In a small room in her palace, Don Ottavio is trying to comfort Donna Anna. He urges her to marry him and tells her that the villain, Don Giovanni, will soon be brought to justice. Donna Anna cries that, although she loves him, she cannot think of love or happiness until her father's murderer is punished.

IV

"With Love, Oh Mother of Mine"

With love, oh mother of mine,
With love I fell asleep;
And thus asleep I dreamed
Of what was hidden in my heart,
That love consoled me
Better than I deserved.
This boon of love
Lulled me to sleep,
And lessened my grief.
Through my faith in you and
With love, oh mother of mine,
With love I fell asleep!

"To Love"

Give me, Love, countless kisses,
Your hands upon my hair,
Give me eleven hundred of them,
And eleven hundred more,
And then...
Many more thousand!
And so that no one may know,
Let's forget the count
And...start all over again.

"Of the Softest Hair"

Of the softest hair
Which you wear in braids
I shall make a chain
To draw you to my side.
A jug in your house,
My darling, I would like to be,
To kiss your lips,
When you take a drink.

"Tiny Bride"

A tiny bride,
A tiny groom,
A tiny parlor
And a bedroom,
That's why I want
A tiny bed
And a mosquito net.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

"AN EVENING WITH MILLIE"

A Concert by

Millie Foster Cheesman

7:30 p.m.
Friday, February 28, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

CLASSIC ART SONGS

Vissi d'arte, from *Tosca*..........................Giacomo Puccini
(1858-1924)

La Partida..................................Fermin Maria Alvarez

MUSIC FROM BROADWAY MUSICALS

Something Wonderful, from *The King and I*..........................Richard Rodgers--Erickson
(1902-1979)

I Have Dreamed, from *The King and I*.....Richard Rodgers--Erickson

Memory, from *Cats*.......................Andrew Lloyd Webber--Smith

Get Happy, from *Nine Fifteen Revue*.........Harold Arlen--Erickson

MUSIC FROM FILMS

I'll Never Say Goodbye, from *The Promise*............................David Shire--Smith

How Do You Keep the Music Playing? from *Best Friends*...............Michele Legrand--Erickson

Millie Foster Cheesman
Douglas Cheesman

With One More Look at You, from *A Star Is Born*........................Kenny Ascher--Smith

DIXIELAND QUARTET

Won't You Come Home Bill Bailey?.............Hughie Cannon--Smith

Brian, Ross, Douglas,
Larry, and Jay Cheesman

VOCAL SOLO

You and I, from *Goodbye, Mr. Chips*.........Leslie Bricusse--Smith

Lee Ann C. Olson

ORIGINAL COMPOSITIONS

Love Returned...................Bret Simmons--Erickson and Harker

Now Girl Blues.....................Millie Foster Cheesman--Smith

AMERICAN BLUES AND JAZZ

Medley

- Lover Man................................Roger Ramirez
- Here's That Rainy Day......................Johnny Burke
- God Bless the Child............Arthur Herzog, Jr.--Smith
- Mr. Lucky..........................Henry Mancini--Smith

Medley

- My Funny Valentine......................Richard Rodgers
- Ill Wind.................................Harold Arlen

PROGRAM

When Sunny Gets Blue................Marvin Fisher--Smith

Embraceable You....George Gershwin--Cheesman and Erickson

CONTEMPORARY CLASSICS

Breaking Up Is Hard to Do...................Neil Sedaka--Campbell

Come In From the Rain................Melissa Manchester--Campbell

Home, from *The Wiz*......................Charlie Smalls--Erickson

MUSICIANS

C. Raymond Smith, *director*

Judy Johnson, *piano*
Steven Erickson, *synthesizer*
Brian Harker, *trumpet*
Eric Wolz, *trombone*
Ray Smith, *woodwinds*
Robert Barrett, *woodwinds*
Jeff Campbell, *bass*
Greg Campbell, *drums*

Special Thanks to

Paul R. Cheesman, Production Manager
Charles St. Clair, Technical Director
Shelley Abegg, Publicity
Maizie Briggs, Millie's gowns
Shelley Abegg, Millie's hair styling

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Gail S. Cheesman
Lark G. Cheesman
Carol R. Robertson
Kathy M. Cheesman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RUI-KANG ZHANG, *tenor*

Assisted by:

Jau-Fei Chen, *piano*

in

STUDENT RECITAL

8:00 p.m.
Friday, February 28, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

I

Kang-Ding Love Song	Chinese Folk Song
Under the Moonlight	Chinese Folk Song
The Bells	Chinese Folk Song
A Poem Without a Name	Xiu-Jing Xing (1945-)

II

Santa Lucia	Neapolitan Folk Song
Ma Ma	C. A. Bixio
Torna a Sorrento	Ernesto De Curtis
O sole mio	Eduardo Di Capua

III

Shifting Wind	Jau-Fei Chen
Fantasie Impromptu, op. 66	Frédéric François Chopin (1810-1849)
Edelweiss, from *The Sound of Music*	Richard Rodgers (1902-1979)
Soran Bushi	Japanese Folk Song
Serenade	Franz Schubert (1797-1828)

Recondita armonia, from *Tosca*......................Giacomo Puccini
(1858-1924)

IV

The Shepherd Boy..............................Chinese Folk Song

Core'ngrato...S. Cardillo

Dicitencello Vuie.....................................Farvo

Addio fiorita asil, from *Madama*
Butterfly.................................Giacomo Puccini

La donna è mobile, from *Rigolatto*.................Giuseppe Verdi
(1813-1901)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAZZ ENSEMBLE CONCERT

Steve Call, *director*

with

Salt-Flat Five (Sharp Nine) Dixie Band

8:00 p.m.
Friday, February 28, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Basie Straight Ahead....................................Sammy Nestico

Funk and Fanfare..Les Hooper

Another Lazy Day..Sammy Nestico

Touchdown...Bob James

Hoe-Down..Oliver Nelson

Traditional and Dixieland Selections

Salt-Flat Five (Sharp Nine)

Take the "A" Train......................................Billy Strayhorn

Heliopolis..Jay Beckenstein

The Singing Oyster......................................Dee Barton

Here's That Rainy Day...................................Jim Van Heusen--Barton

Royal Garden Blues........Clarence Williams and Spencer Williams--Barone

Combined Jazz Ensemble and
Salt-Flat Five (Sharp Nine)

JAZZ ENSEMBLE PERSONNEL
Steve Call, *director*

Saxophones

Alan Hansen
Jo Ellen Turley
Ron Parr
Dave Carlson
Keith Russell

Trumpets

Scott Acton
Bruce Wright
David Green
Russ Darrington
Drew Syphus

Trombones

Carl Vance
John Hines
Bill Hyde
Eric Christensen

Tuba

Jim Eberhart

Piano

George Kiser

Bass

Andre Herring

Drums

Tom Lowry

Vibes and Percussion

George Gillman

SALT-FLAT FIVE (SHARP NINE)

Trumpet

Jeff Grundvig

Clarinet

Bob Barrett

Trombone

Eric Woltz

Tuba

Dave Egbert

Banjo

Bill Lowrey

UPCOMING EVENTS

Mar 4 **Deseret String Quartet**
Faculty Recital
Madsen Recital Hall 8 pm

Mar 5, 6 **Young Ambassadors**
Randy Boothe, Mark Huffman,
Ron Simpson, directors
de Jong Concert Hall 8 pm

Mar 5 **Eliza Garth, piano**
Barlow Endowment
Madsen Recital Hall 8 pm

Mar 6 **Paul Neubauer, viola**
Guest Artist
Madsen Recital Hall 8 pm

Mar 8 **Freddie Hubbard Quintet**
de Jong Concert Hall 8 pm
S/F/S $3.00 General Public $4.00

Mar 11 **Symphonic Band/Trombone Choir**
Dan Bachelder, conductor
de Jong Concert Hall 8 pm

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CINDY ELIZABETH BAIRD, *clarinet*

Student of David Randall

Assisted by:

Brian Peterson, *bassoon*
Vera Loveless, *oboe*
Steve Alder, *flute*
Kathy Uzzle, *horn*
Tracey Chisholm, *piano*

in

STUDENT RECITAL

6:00 p.m.
Saturday, March 1, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata..Francis Poulenc
(1899-1963)

Allegro tristamente
Romanza
Allegro con fuoco

Three Pieces for Unaccompanied Clarinet...........Igor Stravinsky
(1882-1971)

I
II
III

INTERMISSION

Wind Quintet, op. 43.................................Carl Nielson
(1865-1931)

Allegro ben moderato

Concerto No. 1 in C Minor, op. 26.....................Ludwig Spohr
(1784-1859)

Adagio--Allegro
Adagio
Rondo--Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DESERET STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Julie Zumsteg, *cello*

with

David Randall, *clarinet*

8:00 p.m.
Tuesday, March 4, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quintet for Clarinet and Strings.....................Gordon Jacob
(1895-1985)

Tempo moderato
Scherzo: Allegro con brio
Rhapsody: Poco lento
Introduction, Theme and Variations

Mr. Randall, *clarinet*

INTERMISSION

Quartet in G Minor, op. 10..........................Claude Debussy
(1862-1918)

Animé et très décidé
Assez vif et bien rythmé
Andantino, doucement expressif
Très modéré--Très mouvementé et avec passion

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELIZA GARTH

Pianist

Co-sponsored by the Barlow Lecture Series and Piano Area of the Music Department

Wednesday
March 5, 1986
8:00 p.m.
Madsen Recital Hall

ELIZA GARTH
piano

NEW MUSIC FROM BRITAIN AND THE UNITED STATES

PROGRAM

Stuck on Stella (1979)	**SALVATORE MARTIRANO**
The Art of Touching the Keyboard (1983)	**JUDITH WEIR**
Sonata (1980) Maestoso--Agitato Adagio e molto cantabile Presto possibile	**DAVID FROOM**

INTERMISSION

Sonya's Lullaby (1979)	**OLIVER KNUSSEN**
Piano Sonata (1979) Vivace Lento Allegro straziando	**GEORGE BENJAMIN**

NOTES ON THE PROGRAM

I often find myself privy to remarks about the "ghetto-ization" of new music. "Why have a program of contemporary music?" people sometimes ask, "Why not program these new works alongside traditional repertoire?" That question has its point, certainly, but so does this one: Why NOT present a whole program of compatible new pieces? When the Museum of Modern Art presents a showing of works by contemporary artists, no one gets excited because Botticelli was not included. No one speaks of "ghetto-ization," either, when Chopin, Schumann, and Liszt - all contemporaries in their time - appear on the same program. Performers, given the opportunity, should play the kind of music they like best.

While all of the works on this program have distinctive qualities, they have certain features in common. In addition to its pure musical merits, each one is a "pianist´s piece" written by a composer who is fascinated by the keyboard, and each one offers considerable technical and expressive challenges to the player. Each one, in other words, is great fun to play. (Admittedly, in some passages this means the same type of "fun" to be had on a roller coaster ride, after which the participant is screaming and laughing at the same time!) From the audience´s point of view, each work seems to arouse strong reactions both positive and negative--for me, a sure sign that the expressive qualities are authentic. The Froom Sonata is a case in point. This piece carries most people into a world of extreme rage; those who like it find it thrilling in a dangerous way, and those who don´t like it take it as an assault --it has been the source of no fewer than three eviction proceedings to date.

The one aspect of performing this music which most appeals to me, however, can best be illustrated in a story I heard once about the late musicologist John Reeves White. At the first meeting of one of his graduate seminars, he questioned one of the participants about Beethoven´s Third Symphony. After some befuddlement it became embarrassingly clear that the student had never heard the Symphony. White´s response, not the sarcastic one for which everyone was braced, was one of envy. "I wish I were you," he said, "because you´re going to go home tonight and hear Beethoven´s Third Symphony for the first time." Most of you will be hearing these works for the first time this evening, and I envy you that--but it´s a rich experience indeed to be the one performing them.

- Eliza Garth

Stuck on Stella
Salvatore Martirano

The following lines of Dante are inscribed (in Italian) at the beginning and end:

That second aureole which shown forth in Thee,
conceived as a reflection of the first -
or which appeared so to my scrutiny -

seemed in Itself of Its own coloration
to be painted with man´s image. I fixed my eyes
on that alone in rapturous contemplation.

Like a geometer wholly dedicated
to squaring the circle, but who cannot find,
think as he may, the principle indicated -

so did I study the supernal face.
I yearned to know just how our image merges
into that circle, and how it there finds place;

but mine were not the wings for such a flight.
Yet, as I wished, the truth I wished for came
cleaving my mind in a great flash of light.

Here my powers rest from their high fantasy,
but already I could feel my being turned -
instinct and intellect balanced equally

as in a wheel whose motion nothing jars -
by the Love that moves the Sun and the other stars.

from Dante´s Paradiso, Canto XXXIII
translated by John Ciardi

Diversity, a wide-eyed interest in various musical and non-musical ideas, images, and atmospheres, informs **Stuck on Stella** which was composed in 1979 and first performed in the same year by pianist Lisa Moore. In discussing the piece, the composer cited a number of influential personalities: Luigi Dallapiccola, jazz pianist Herbie Hancock, Weber, and Rachmaninoff. Debussy makes an appearance at the beginning of the work, and Fellini is invoked at the end. (This splurge of eclectic influences is reinforced by the performer directions - traditional Italian instructions alternate with English encouragements such as "beautiful," and "aaaaaah" appears in big letters under a section described by pianist Robert Shannon as "harp induced ecstasy.")

Martirano chose a harmonic language that crosses stylistic boundaries; the octatonic collection (a pattern of alternating half and whole steps) is used by such diverse composers as Debussy, Stravinsky, and Herbie Hancock. At the outset, then, the harmonic language is well-suited to fluent shifts from style to style. This harmonic fluency is reinforced by explicit references to various pianistic styles. Wafting out of the piece´s opening measures, for example, is a hazy impressionistic mist, which leads smoothly into a syncopated descent while the left hand punctuates the texture with jazzy staccato chords, just a hint of the jazz to come. This playful metamorphosis of styles continues: a cocktail piano sweeping climax is followed by a left hand vamp reminiscent of fifties and sixties jazz, while the right hand plays fluid lines that would be equally at home in the jazz club or perfuming the air of a decadent turn-of-the-century parlor. For all its buoyant good spirits, the piece seems to push the formulaic and repetitive patterns so common in many kinds of music, especially popular music and jazz, to obsessive, and, to this annotator´s ear, sinister extremes. I make these remarks in the context of Martirano´s entire oeuvre, which includes works like **L´s GA, for Gassed-Masked Politico and Helium Bomb**, a work of political theater performed at the height (or depth) of the Vietnam War. Certainly **Stuck on Stella** contains the lovely and nostalgic atmosphere conjured up by the jazz standard "Stella by Starlight," but, as the piece progresses, it also seems to get, as the title also states, "stuck" in its own repetitions, which become more and more bald, emphatic, and nuance-less, like some great ALLPOPMUSIC stuck in the, stuck in the, stuck in the groove.

- Perry Goldstein

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Salvatore Martirano, Professor of Music at the University of Illinois, Urbana, received his musical training at the Oberlin Conservatory, Cherubini Conservatory (Florence, Italy), and the Eastman School of Music. He studied composition with Herbert Elwell, Bernard Rogers, and Luigi Dallapiccola. His compositions, which include **That Shakespeherian Rag, Cocktail Music, O,O,O,O, Underworld**, and **L´s G.A.**, have been performed throughout the United States and Europe and are published by Schott, London, and Lingua Press. Martirano´s music can be heard on CRI, Advance, Heliodor, Polydor, and New World Records.

Mr. Martirano is the creator of the Sal-Mar Construction, an extraordinarily advanced real-time digital music machine. With it, he performs extensively at home and abroad.

The Art of Touching the Keyboard
Judith Weir

The title of this music is an over-literal translation of the title of Francois Couperin's harpsichord tutor of 1716, L'art de toucher le clavecin. It seemed appropriate for a piece which begins with the player pressing single keys tentatively, as if encountering the instrument for the first time, and ends ten minutes later with the same notes marked "confident and relaxed." In the interim, the music (which is in the form of a miniature three-movement sonata but is played as a continuous piece) demonstrates the many ways in which the piano keys can be touched, from the gentlest of strokes to the most vicious of blows.

The Art of Touching the Keyboard was commissioned by William Howard with funds provided by the Arts Council of Great Britain, and first performed by him in the Wigmore Hall, London, in 1983.

- Judith Weir

Judith Weir was born in Aberdeenshire in 1954. During a semester spent as an undergraduate at the Massachusetts Institute of Technology in 1973, she studied computer music with Barry Vercoe. From 1973-76 she was a music student at King's College, Cambridge, where her composition teacher was Robin Holloway; during her first year at Cambridge, her orchestral work **Where the Shining Trumpets Blow** was played by the Philharmonia Orchestra in London. In the summer of 1975, the Boston Symphony awarded her a Koussevitsky Fellowship to attend Tanglewood, where she studied with Gunther Schuller. She has taught at Glascow University, and recently completed work at Trinity College, Cambridge, where she was a fellow-commoner. Last summer she was featured at the Aldeburgh Festival in a program titled "Weir Portrait." She is currently at work on her second opera, a commission from the BBC.

Piano Sonata
David Froom

From the beginning, I imagined my Piano Sonata as a work which would be unabashedly heroic with no trace of irony, embracing the tradition of the great piano works of the 19th century, and celebrating the virtuosity of 20th century pianism. Its harmonic world would be severely "modernist," but its gestures, phrasing, and use of pitch centers would be Romantic.

From an abstract point of view, the Sonata progresses through a process of motivic elaboration, with everything in the work deriving from the opening gesture (consisting of an octave B-flat, followed by half-step motion away from it in both directions). This process of continuous elaboration is allied with a gradually expanding network of references to previous events (varied repetition), and placed in the context of a three movement format (fast-slow-fast, each of which makes use of aspects of traditional 19th century form). All of these are used to provide a sense of melodic and harmonic unity across the seventeen-minute work.

- David Froom

David Froom (born 1951) was educated at the University of California at Berkeley, the University of Southern California, and Columbia University, where his teachers were Mario Davidovsky, Chou Wen-chung and William Kraft. He has received numerous awards, grants, and fellowships, including (among others) a Charles Ives Scholarship from the American Academy and Institute of Arts and Letters, a Fulbright grant for study with Alexander Goehr at Cambridge, a Paul Fromm Fellowship for Tanglewood, a fellowship for the Composers Conference at Wellesley, and two fellowships from the MacDowell Colony. His music has been performed in England (there were two London performances in 1984) and all around the United States (particularly in New York and Los Angeles, though also in the South and the Mid-West). His **Ballade for Fender Rhodes and Piano** has been recorded for Opus One Records. He was recently appointed Assistant Professor of Composition and Theory at the University of Utah, in Salt Lake City.

Sonya´s Lullaby

Oliver Knussen

Sonya´s Lullaby was written as a token of esteem for the composer/pianist Michael Finnissy, who wanted a piece to play in a concert of piano music by young British composers in Freiburg, October 1977. I wrote the piece very quickly, in a few days preceding the concert; but on looking at the result a few months later, I recognized that I had only partially realized the potentials of the shape, and spent the spring of 1978 recomposing the piece on every level. This final version was given its first performance by Michael Finnissy in Amsterdam, January 1979.

The title commemorates the birth in June 1977 of my daughter Sonya, and I have taken the term **Lullaby** in its larger sense of an incantation to sleep. The characteristic "rocking lullaby-rhythm" is prevalent throughout the six minutes the piece takes to play, broken up by statements of a three-chord refrain. This begins towards the centre of the keyboard, but gradually stretches out to cover the whole range. The most noticeable external source of the piano style is Scriabin, and like him I have tried to exploit the rich overtone resonances especially characteristic of the lowest part of the instrument.

- Oliver Knussen

Oliver Knussen has in recent years emerged as one of the leading British composers of his generation, and is also increasingly in demand as a conductor. Born in Glascow in 1952, he studied composition initially with John Lambert, later with Gunther Schuller at Tanglewood, and made his debut at 11 conducting his First Symphony with the London Symphony Orchestra. His Second Symphony (1971) won a prize at Tanglewood and was heard at the 1976 ISCM Festival. Since its 1979 premiere at the Promenade Concerts under Michael Tilson Thomas, his Third Symphony has received more than 25 performances in Europe and America. Knussen has also written much vocal and chamber music and the one-act opera **Where the Wild Things Are**, to a libretto by Maurice Sendak; it was staged by Glyndebourne Opera in January 1984 with the London Sinfonietta conducted by the composer, and was performed in concert version by the New York Philharmonic on the 1984 Horizon Concerts. In 1983 Oliver Knussen became an Artistic Director of the Aldeburgh Festival, and in 1984 he was appointed composer-in-residence to the Philharmonia Orchestra (London).

Piano Sonata

George Benjamin

Written in three continuous movements, this sonata employs contrasting registers of the piano, its resonance, and its precision and range of attack. One theme is developed throughout the work.

The first movement begins with the hesitant formation of the theme, building from one single note (E) into an energetic toccata. A slower tempo intercedes and the melodic line is calmly stated and developed. The music moves towards the bass of the piano and emerges as a mass of violent semiquavers, culminating in an explosion after which the theme disintegrates away into staccato fragments. The second movement (Lento) starts with a long succession of dark chords interspersed with irregular beats on a low pedal note. A brighter, more melodic section follows and prevails before the inevitable return of the opening atmosphere, which ultimately dies away. A long trill leads to the last movement. The music erupts in a stormy, percussive mood, and despite the occasional lull advances toward a savage climax. After a brief silence a final toccata is formed very gradually, and leads to a triumphant conclusion.

- George Benjamin

George Benjamin was born in 1960. From 1974 he studied composition and piano with Peter Gellhorn in London, and with Olivier Messiaen and Yvonne Loriod in Paris. In 1977 he entered the Paris Conservatoire, having been placed first in the composition examination, and between 1978 and 1982 he studied music at King´s College, Cambridge, under Alexander Goehr, where he earned the B. A. and B. Mus. degrees.

Benjamin first came to prominent public attention when in 1980 he became the youngest composer ever to have a piece performed at the BBC Promenade Concerts. This was his major orchestral work, **Ringed by the Flat Horizon**, which has since been performed in Germany by the Sudwestfunk Orchester, in Copenhagen by the Danish Radio, by the Toronto Symphony Orchestra under Andrew Davis, and by the Long Island Philharmonic under Christopher Keene. His two subsequent works, **A Mind of Winter** and **At First Light**, are for smaller chamber orchestra. **At First Light** was commissioned by the London Sinfonietta; they have performed it in London, at the Metz Festival, and in Paris at IRCAM. This season it will receive its American premiere, played by the St. Paul´s Chamber Orchestra. The American premiere of **Sortileges** for solo piano will take place in December, performed by Eliza Garth under the auspices of the League of Composers/International Society of Contemporary Music.

About the artist:

Pianist **Eliza Garth** resides in New York, where she is active as a performer of new music. A member of the Chamber Players of the League of Composers/International Society for Contemporary Music, she also serves on the Board of Directors of that organization. She has performed contemporary solo and chamber works for Parnassus, the Guild of Composers, the New York New Music Ensemble, the National Association of Composers/USA, the Fromm Foundation concert series in Boston, the Walker Art Center in Minneapolis, and the Piccolo Spoleto New Music Series in Charleston.

During the 1982-83 season Ms. Garth played her New York recital debut, performing an all-Alban Berg program of solo and chamber works; included was the *Chamber Concerto for Piano, Violin, and Thirteen Wind Instruments*, conducted by Harvey Sollberger. She was invited to repeat that performance under the auspices of the Boston chapter of League of Composers/ISCM in April of 1984.

Eliza Garth's recordings for Opus One Records include the complete two-piano music of Frank Martin (with pianist Yolanda Liepa) and *Seven In(ter)ventions* by Louis Pelosi. She has been heard on *Radio de la Suisse Romande* in Geneva, Vatican Radio in Rome, WQXR radio in New York, WBUR radio in Boston, and WUSF radio and television in Tampa, Florida.

Ms. Garth is a graduate of The Juilliard School and of the Boston University School for the Arts.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PRIMROSE MEMORIAL CONCERT

Paul Neubauer, *viola*

Joseph Villa, *piano*

8:00 p.m.
Thursday, March 6, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 2 in D Major, op. 58.................Felix Mendelssohn
(1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Sonata...Leoš Janáček
(1854-1928)

Con moto
Ballada
Allegretto
Adagio

INTERMISSION

Sonata in F minor, op. 120, no. 1.................Johannes Brahms
(1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Four Pieces................................Arthur Benjamin
(1893-1960)

Cookie
Mattie Rag
From San Domingo
Jamaican Rumba

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KARY BILLINGS, *piano*

Student of Paul C. Pollei

in

STUDENT RECITAL

6:00 p.m.
Saturday, March 8, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in D Major, BWV 912..................Johann Sebastian Bach
(1685-1750)

32 Variations in C Minor, WoO 80.............Ludwig van Beethoven
(1770-1827)

Sposalizio..................................Franz Liszt
(1811-1886)

INTERMISSION

Trois Pièces...................................Francis Poulenc
(1899-1963)

Hymne
Pastorale
Toccata

Faschingsschwank Aus Wien, op. 26..................Robert Schumann
(1810-1856)

Allegro
Romanze
Scherzino
Intermezzo
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONIC BAND

and the

BYU TROMBONE CHOIR

and

SEXTET

featuring

Lisa Edgar, *french horn*

Daniel Bachelder, *conductor*

8:00 p.m.
Tuesday, March 11, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

The Fairest of the Fair..........................John Philip Sousa
(1854-1932)

A Symphonic Prelude..................................Alfred Reed
(1921-)

Folk Song Suite............................Ralph Vaughn Williams
(1872-1958)

Seventeen come Sunday
Bonnie Boy
Folk Songs from Somerset

The Hounds of Spring.................................Alfred Reed

INTERMISSION

Lo, How a Rose E'er Blooming...........Michael Praetorius--Myer
(1572-1621)

Trombone Choir

Holy is God the Lord................Felix Mendelssohn--Ostrander
(1855-1933)

Trombone Choir

Rakoczy March........................Hector Berlioz--Lotzenhiser
(1803-1869)

Trombone Sextet

Diversion for Six Trombones...........................Fisher Tull
(1934-)

Trombone Sextet

Symphonic Concert March......................G. Bonelli--Falconne

Concerto No. 3 in E-flat, K. 447.......Wolfgang Amadeus Mozart--
Bardeen
Romanza (1756-1791)

American Overture for Band................Joseph Willcox Jenkins
(1928-)

SYMPHONIC BAND

Flutes

Sophia Kepas
Vicki Berntsen
Donna Steck
Teri Nelson
Lisa Osburn

Oboes

Stephen Cheshey
Jill Andersen

Clarinets

Brenda Taylor
Bethany Gratz
Jim Matheson
Steven Owen
Alan Drew Hansen
Angela Elder
Patricia Henderson
Penny Naillon
Terri Madsen
Lise Moyes
Anne Billington

Bass Clarinet

Julie Schein

Bassoon

Sally Siggard

Saxophones

Cheryl Adams
David Pratt
Brian Affleck
Mark Swanson

Cornets

Randy Labrum
Tarra Booth
Noel Phillips
Marlin Benson
Marty Riemschiissel
Jon D. Lesher
David Schwartz
Julia Stanger

Trumpets

Wylie Anderson
Robin Struble

Horns

Lisa Edgar
Marcel Pusey
Vincent Bates
Thomas Jensen

Baritones

Kevin Gates
John Giles
Chris Paris
Michelle Brazel
Allen Arnoldsen

Trombones

Sam Tsugawa
John Hines
Kyle Tippetts
David Croft
Steve Howorth

Tubas

Dean Belnap
James Eberhard
Dave Smith

Percussion

Felicia Dellis
Robert Guderian

Timpani

Craig Barnard

TROMBONE CHOIR

*Paul Shawcroft
*David Beckstead
*Carl Hammer
*Joel Temple
*Sam Tsugawa
*Eric Christensen, *bass bone*

Carl Vance
Kyle Tippetts
David Croft
Steve Howarth

*Also play in Trombone Sextet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Sonata in F
Benedetto Marcello
Largo
Allegro

Sam Tsugawa, Trombone
Chieko Morimoto, Piano

Cantabile et Scherzando
Henri Busser

Paul Shawcroft, Trombone
Warren Prince, Piano

Concerto in B-Flat Major
W.A. Mozart

David Beckstead, Trombone
Debbie Smith, Piano

Cavatine, op. 144
Camille Saint-Saens

Carl S. Hammer, Trombone
Cherish Bean, Piano

Suite III for Unaccompanied Cello
J.S. Bach
Sarabande
Bouree I- Bouree II
Gigue

Eric Christensen, Trombone

Sonata for Trombone and Piano
George Frederic McKay
Allegro

Joel Temple, Trombone
Emily Shumway, Piano

Students of Dan Bachelder

Wednesday March 12, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Jon Appleton, *composer*

Music for Synclavier

8:00 p.m.
Wednesday, March 12, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sashasonjon (1981)

Bombay (1986)

Degitaru Ongaku (1983)

A Swedish Love Song (1986)
Voice and Synclavier

INTERMISSION

Brush Canyon (1986)

Duo for Oscar (1985)
Piano and Synclavier

PROGRAM NOTES

Sashasonjon (1981): The first work composed for the Synclavier II Digital Synthesizer. The work uses entirely synthesized sounds and moves from traditional to altered tunings. It is named for the composer's father, a double bass player who died in 1981.

Bombay (1986): In celebration of the Year of India, a short work using the recorded sounds of tamboura, sitar and tabla. The work uses the Gudjeri Todi raga.

Degitaru Ongaku (1983): Composed for the Festival of Future Arts in Tokyo, the title means "digital song" in Japanese. The work uses original instruments and features real-time recording during the performance.

A Swedish Love Song (1986): For voice and Synclavier. The vocal part is processed and the Synclavier part relies on digitally recorded choral sounds. The text, in Swedish, is by the composer.

Brush Canyon (1986): A new work combining sampled and synthesized sounds. Brush Canyon is located in Hollywood, California, the composer's birthplace. It is located at the top of Canyon Drive and is a box canyon, with several caves, used frequently in the 1930's and 1940's as the location for Western films.

Duo for Oscar (1985): For piano and Synclavier, the performer alternates between the two instruments. It uses many gestures from the 19th century concerto but with altered timbres. Part of the finale uses the Pierce Scale developed by John Pierce at Stanford University. The work is dedicated to the composer and pianist Oscar Peterson who also plays the Synclavier.

UPCOMING EVENTS

Mar 15 **BYU Philharmonic Orchestra**
Clyn Barrus, conductor
Guest Artist: Percy Kalt, violin
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 19 **Lamanite Generation**
Randy Boothe, Mark Huffman,
Ron Simpson, directors
de Jong Concert Hall 8 pm
S/F/S $3.00 General Public $4.00

Mar 20 **Collegium Musicum**
Douglas Bush, director
Madsen Recital Hall 8 pm
Admission Free

Mar 21, 22 **Jazz Festival/Synthesis**
Ray Smith, director
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JULIE ELAINE FARMER, *organ*

Student of J.J. Keeler

in

SENIOR RECITAL

7:30 p.m.
Thursday, March 13, 1986
Assembly Hall
Temple Square

PROGRAM

Toccata in C Minor...................................Georg Muffat
(1653-1704)

Liebster Jesu, wir sind hier, BWV 731........Johann Sebastian Bach
(1685-1750)

Fantasia and Fugue in G Minor, BWV 542.......Johann Sebastian Bach

INTERMISSION

Sonata No. 4 in B-flat Major, op. 65.............Felix Mendelssohn
(1809-1847)

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Pastorale.......................................Johann Georg Herzog
(1822-1909)

Ten Chorale Improvisations, Set III, op. 9...............Paul Manz
(1919-)

Oh, That I Had a Thousand Voices
Now Sing We, Now Rejoice

Toccata in D Minor, op. 59, Book I, no. 5................Max Reger
(1873-1916)

Oh, God, Thou Faithful God, from *Ten Chorale*
Preludes from well-known Hymns,
op. 68, no. 2................................Flor Peeters
(1903-)

Symphony No. 1, op. 14...............................Louis Vièrne
(1870-1937)

Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK TAYLOR AND FRIENDS

Violin Student of Percy Kalt

Assisted by (in alphabetical order):

Claire Bush
Greg Campbell
Jeff Campbell
Curtis Davis
Steven Erickson
Greg Petersen
Chip Prince
James Quist
Joanne Rust
Linda Seamons
Kathy Uzzle
James Waite

in

STUDENT RECITAL

7:00 p.m.
Thursday, March 13, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Brandenburg Concerto No. 6 in B-flat
Major, BWV 1051......................Johann Sebastian Bach
(1685-1750)

(Allegro)
Adagio ma non tanto
Allegro

Mark Taylor and James Waite, *viola*
Joanne Rust and James Quist, *viola*
Curtis Davis, *cello*
Greg Petersen, *bass*
Claire Bush, *harpsichord*

Zwei Konzertetüden, R. 6..............................Franz Liszt
(1811-1886)

Waldesrauschen
Gnomenreigen

Steven Erickson, *piano*

Sonata in E-flat Major, K. 424......Wolfgang Amadeus Mozart--Hoss
(1756-1791)

Rondo: Allegro

Linda Seamons and Kathy Uzzle, *horn*

Suite for Violin and Jazz Piano....................Claude Bolling
(1930-)

Ragtime
Hora

Mark Taylor, *violin*
Jeff Campbell, *bass*
Greg Campbell, *drums*
Chip Prince, *piano*

INTERMISSION

Trio for Violin, Horn and Piano in
E-flat Major, op. 40......................Johannes Brahms
(1833-1897)

Andante--Poco più animato
Scherzo: Allegro--Molto meno allegro
Adagio mesto
Finale: Allegro con brio

Mark Taylor, *violin*
Linda Seamons, *horn*
Steven Erickson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CATHLEEN CHAMBERLAIN, *bassoon*

Student of Glen R. Williams

Assisted by:

Laura Barrus, *piano*
Brian Peterson, *bassoon*
Jane Sylvester, *bassoon*
Mark Smith, *bassoon*
Clyn Barrus, *conductor*
Members of the BYU Chamber Orchestra

in

SENIOR STUDENT RECITAL

8:30 p.m.
Thursday, March 13, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3 in F Major........................John Ernest Galliard
(ca. 1687-1749)

Largo
Allegro
Adagio--Spiritoso

Romance, op. 62......................................Edward Elgar
(1857-1934)

Miniature for Four Bassoons..........................John Addison
(1920-)

Air: Moderato
Scherzo
Waltz: Adagio
March: Alla marcia

INTERMISSION

Adagio et Vivace.....................Giorgio Antoniotto--Oubradous
(ca. 1692-1776)

Récit et allegro......................................Noël Gallon
(1891-1966)

Concerto for Bassoon and Strings......................Gordon Jacob
(1895-1984)

Allegro
Adagio
Rondo: Allegro giocoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KATRINA A. MILLET, *vocal*

Student of Brandt Curtis

Assisted by:

John Simmons, *piano*

in

STUDENT RECITAL

8:00 p.m.
Friday, March 14, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

If music be the food of Love........................Henrey Purcell
(1659-1695)

A Pastoral Song.....................................Joseph Haydn
(1732-1809)

Se tu m'ami se tu sospiri...................Giovanni B. Pergolesi
(1710-1736)

Comme raggio di sol...............................Antonio Caldara
(1670-1736)

II

Du Ring an meinem Finger, from *Frauenliebe*
und - leben, op. 42, no. 4..................Robert Schumann
(1810-1856)

Gretchen am Spinnrade, D. 118.....................Franz Schubert
(1797-1828)

Verborgenheit, from *Gedichte von Edvard Mörike*.........Hugo Wolf
(1860-1903)

III

Mi Chiamano Mimi, from *La Bohème*.................Giacomo Puccini
(1858-1924)

IV

To the Children, op. 26, no. 7................ Sergei Rachmaninov
(1873-1943)

Ai amor......................................Fernando J. Obradors

Serenata gitana...................................Miguel Sandoval
(1903-1953)

INTERMISSION

V

May my life reflect thy will........................Newell Dayley
(1939-)

In my Father's house are many mansions.........James G. MacDermid
(1875-1960)

O Divine Redeemer.................................Charles Gounod
(1818-1893)

The Lord's Prayer..............................Albert Hay Malotte
(1895-1964)

VI

I want to be a Prima Donna.........................Victor Herbert
(1859-1924)

American Lullaby.....................................Gladys Rich

If there were Dreams to sell........................John Ireland
(1879-1962)

Without A Song...................................Vincent Youmans
(1898-1946)

Life..Pearl G. Curran
(1875-1941)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBECCA ANN JACKSON, *composition*

Student of Merrill Bradshaw and David Sargent

in

SENIOR STUDENT RECITAL

8:00 p.m.
Friday, March 14, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

Theme & Variations for Brass

I Fanfare
II Ballade
III Jig
IV Chorale

Jeff Orundzig, *trumpet* Bret Jackson, *trumpet*
Kathy Uzzle, *horn* David Beckstead, *trombone*
Joel Kimzey, *tuba*

Changes

Heather McConkie, *violin* Anne Norman, *violin*
Joanne Rust, *viola* Jill Sanders, *cello*

Fairytales

I Heigh Ho
II Twinkles
III Someday
IV Hills
V How Much

Vivian Harmer, *flute* Vera Loveless, *oboe*
Bill Lea, *clarinet* Keith Bradshaw, *horn*
Jane Sylvester, *bassoon*

Three Short Pieces for Piano

I Resentment
II Reflection
III Reconciliation

Mike Bowers, *piano*

Weep You no More Sad Fountains

Women's Chorus
Sandefur Schmidt, *conductor*
Vivian Harmer, *flute*
Laura Barrus, *piano*

INTERMISSION

Celebration of Life

Tenor

Peter McCune

Women's Trio

Mesia Henry, *soprano*
Laura Burnett, *soprano*
Rana Romney, *alto*

Quartet

Annette Harrison, *soprano*
Sharlene Adamson, *alto*
Gery Decker, *tenor*
Dallas Peterson, *bass*

Violin

Carolyn Holm
Amy Peterson
Heather McConkie
Anne Norman

Viola

Joanne Rust
LeeAnn Jolley

Cello

Monica Rosborough
Marianne Broomhead

Bass

Greg Peterson

The Prayer

Combined Chorus
Lisa Wood, *conductor*
Alice Hall, *piano*

The Mother

Debbie Mitchell, *soprano* Amy Peterson, *violin*
LeeAnn Jolley, *viola* Monica Rosborough, *cello*

The Love--The Glory

Combined Chorus
Lisa Wood, *conductor*
Alice Hall, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

with

Percy Kalt, *violin*

8:00 p.m.
Friday, March 15, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in E Minor for Violin and Orchestra,
op. 64......................................Felix Mendelssohn
(1809-1847)

Allegro molto appassionato
Andante
Allegro molto vivace

Percy Kalt, *violin*

INTERMISSION

Symphony No. 1 in D Major.............................Gustav Mahler
(1860-1911)

Langsam, sehr gemaechlich
Kraeftig bewegt
Feirlich und gemessen
Stuermisch bewegt

PHILHARMONIC ORCHESTRA
Clyn D. Barrus. *conductor*

First Violins

Mark Taylor, *co-concertmaster*
John Tran, *co-concertmaster*
Laurie Olsen
Michael Abramson
Jean Hill
Karen Hales
Ann Morrell
Ann Norman
Heather McConkie
Cheryl White
Carolyn Holms
LeeAnn Jolley
Jacques Attendez
Alisyn Babcock
Janie Clayson
Analyn Buis

Second Violins

Judy Fletcher, *principal*
Rosalie Krantz
Ken Rogerson
Lisa Stratton
Laurinda Olsen
Alice Redd
Kathy Tebbs
Elizabeth Thomas
Lynn Skie
Aimee Ord
Amy Cutler

Violas

Sue Lambert, *principal*
Joanne Rust
Ethan Wood
Jim Quist
Caroline Golding
Kathy Wooley
Jileen Giroux
Heather Roberts

Cellos

Ruth Clay, *principal*
Monica Rosborough
Jill Sanders
Marianne Broomhead
Steven Thomas
Christopher Abramson
Curtis Davis
Julie Gilchrist
Cheryl Clement
Cheryl Ann Call
Shannan Christiansen

Basses

David Johnson, *principal*
Eric Hansen
Greg Peterson
Jeff Campbell
Mark Terrana

Flutes

Vivian Harmer, *alternate principal*
David Kern, *alternate principal*
Joseph Ahern, *flute and piccolo*
Cecilia Ballard, *flute and piccolo*

Oboes

Vera Loveless, *principal*
Marin Larkin
Cheryl Barnett, *oboe and English Horn*

Clarinets

Cindy Baird, *principal*
Barbara Clayton
Neil Hoyt, *E-flat clarinet*
Bill Lee, *bass clarinet*

Bassoons

Cathy Chamberlain, *principal*
Jane Sylvester
Duff Gardner, *contra-bassoon*

French Horns

Linda Seamons, *principal*
Juli Thompson
Greg Campbell
Scott Walker
Kathy Uzzle
Maralee Palmer
Bill Highland

Trumpets

Evan Bateman, *principal*
Jeff Grundvig
Tracy Stefl

Trombones

Paul Shawcroft, *principal*
Carl Hammer
Sam Tsugawa

Tuba

Joel Kimzey

Percussion

Randall Beach, *section leader*
Keely Wolsey
Darren Duerden
Jim Schouten, *timpani*

UPCOMING EVENTS

Mar 19 **Lamanite Generation**
Randy Bocthe, Mark Huffman,
Ron Simpson, directors
de Jong Concert Hall 8 pm
S/F/S $3.00 General Public $4.00

Mar 20 **Collegium Musicum**
Douglas Bush, director
Madsen Recital Hall 8 pm
Admission Free

Mar 21, 22 **Jazz Festival/Synthesis**
Ray Smith, director
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 25 **Wind Symphony**
David P. Blackinton, conductor
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 26 **University Singers/Concert Choir**
Ronald Staheli, Mack Wilberg,
directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 27 **Utah Symphony Orchestra**
Joseph Silverstein, conductor
Guest Artist: Cho-Liang Lin, violin
de Jong Concert Hall 8 pm
S/F/S $6.00 General Public $8.00

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

STEVEN ERICKSON, *piano*

Student of Robert Smith

in

JUNIOR STUDENT RECITAL

8:00 p.m.
Saturday, March 15, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Variations from Sonata, Hob. XVII/6.............Franz Joseph Haydn
(1732-1809)

Cloches à travers les feuilles, from
Images, Book II............................Claude Debussy
(1862-1918)

Et la lune descend sûr le temple qui
fut, from *Images*, Book II..................Claude Debussy

Poissons d'or, from *Images*, Book II.................Claude Debussy

Two Concert Etudes, S. 145.............................Franz Liszt
(1811-1886)

Waldesrauschen
Gnomenreigen

INTERMISSION

Etudes symphoniques................................Robert Schumann
(1810-1856)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Weep No More	G.F. Handel (1685-1759)
Verbogenheit	Hugo Wolf (1860-1903)

Carie Juchau, Soprano
Sue Campbell, Piano

Nebbie	Ottorino Respighi (1879-1936)
The Daises	Samuel Barber (1910-)
Silent Noon	Ralph Vaughn Williams (1872-1958)

Mesia Henry, Soprano
Stephanie Bates, Piano

Der Nussbaum	Robert Schumann (1810-1856)
"Condotta ell'era in ceppi" from *Il Trovatore*	Giuseppi Verdi (1813-1901)

Rinda Taylor, Mezzo Soprano
Laura Barrus, Piano

Sento Nel Core	Alessandro Scarlatti (1659-1725)
D'Une Prison	Reynaldo Hahn (1875-1947)
Mary Alone	David W. Guion (1895-)

Liesle Knight, Soprano
Laura Barrus, Piano

Vaghissima sembianza	Stefano Donaudy
Apres un reve	Gabriel Faure (1845-1924)
Sure On This Shining Night	Samuel Barber

Cathleen Barney, Soprano

Gia'll Sole Dal Gange	Alessandro Scarlatti
This Little Rose	William Ray
American Lullaby	Gladys Rich

Michelle Belnap, Mezzo Soprano
Allison Lingren, Piano

Students of Clarine Downs

Monday March 17, 1986

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Brett A. Zumsteg, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Etude in D-sharp minor, op. 8 no. 12
Alexander Skryabin
Etude in G-flat Major, op. 10 no. 5
Frederic Chopin

Stephen Thomas, Piano

Concerto in D minor
Edouard Lalo
    Lento-Allegro Maestoso

Monica Rosborough, Cello
Stephen Thomas, Piano

Suite in D minor for Unaccompanied Cello
J.S. Bach
    Prelude
    Allemande
    Courante

Ruth Clay, Cello

Sonata for Cello and Piano
Samuel Barber
    Allegro

Curtis Davis, Cello
John Simmons, Piano

Quartet, op. 64 no. 5 ("Lark")
Franz Joseph Haydn
    Allegro
    Adagio
    Menuetto-ALlegretto

Rosemary Kimball, Violin
Derik Gibb, Violin
Shelly Speir, Viola
Cheryl Clement, Cello

Tuesday March 18, 1986

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DOUGLAS E. BUSH, *organ*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, March 18, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music of Johann Sebastian Bach (1685-1750)

Prelude and Fugue in G Major, BWV 550

In dulci jubilo, BWV 751

Nun freut euch, lieben Christen g'mein, BWV 755

Wie schön leuchtet der Morgenstern, BWV 763

Concerto in C Major, BWV 594

[Allegro]
Recitativ, Adagio
Allegro

Fugue in G Minor, BWV 578

Wir glauben all' an einen Gott, BWV 765

Herr Jesu Christ, mein's Leben Licht, BWV 750

Nun ruhen alle Wälder, BWV 756

Fugue in G Major, BWV 577

This is the sixth program in a series of organ recitals presenting the complete works of Johann Sebastian Bach in honor of the composer's 300th birthday.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KRISTINE PARKER, *flute*

Student of Ted Wight

Assisted by:

Cecilia Ballard, *flute*
Denise Clark, *flute*
Shannon Cooper, *flute*
Sandra Smith, *flute*
Judy Fletcher, *violin*
Joanne Rust, *viola*

in

STUDENT RECITAL

8:00 p.m.
Wednesday, March 19, 1986
Room E-400
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto No. 2 in A Minor for Five
Flutes, op. 15..................Joseph Bodin de Boismortier
(1691-1755)

Allegro
Largo
Allegro

Cecilia Ballard, Denise Clark,
Shannon Cooper, Sandra Smith, *flutes*

Serenade in D Major for Flute, Violin,
and Viola, op. 25......................Ludwig van Beethoven
(1770-1827)

Allegro
Tempo ordinario d'un menuetto
Allegro molto
Andante con variazioni
Allegro scherzando e vivace
Adagio
Allegro vivace e disinvolto

Judy Fletcher, *violin*   Joanne Rust, *viola*

Valse No. 3, op. 116....................Benjamin Louis Paul Godard
(1849-1895)

INTERMISSION

Il Carnevale di Venezia, op. 78.................Giulio Briccialdi
(1818-1881)

Joueurs de flûte, op. 27...............Albert Charles Paul Roussel
(1869-1937)

Pan
Krishna

Sonata No. 1...................................Bohuslav Martinu
(1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE SACRED SONG
GROUP VOCAL RECITAL

8:00 p.m.
Wednesday, March 19, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

Come Ye Disconsolate........................Samuel Webbe--Bradshaw

Deborah Benson

Thou, Whose Unmeasured Temple Stands................Robert Cundick
(1926-)

Jeanne Liddle

If With All Your Hearts, from *Elijah*.............Felix Mendelssohn
(1809-1847)

Tim Brewster

A City Called Heaven....................................Anonymous

Annette Reid

Shall We Gather By The River.................Arr. by Aaron Copland
(1900-)

Kristi Jenkins
Laura Barrus, *piano*

The Lamb...K. Newell Dayley
(1939-)

Cathleen Barney
Susie Johann, *piano*

O Divine Redeemer...................................Charles Gounod
(1818-1893)

Dan Montez

With Verdure Clad The Fields Appear,
from *Die Schöpfung,* Hob XXI/2...........Franz Joseph Haydn
(1732-1809)

Amy Merrill
Jenifer Young, *piano*

Entreat Me Not To Leave Thee........................Charles Gounod

Rinda Taylor
Laura Barrus, *piano*

His Trumpets He Shall Sound, from
Messiah..............................George Frideric Handel
(1685-1759)

David Warner

The Lord Is My Light (Psalm 27)...................Francis Allitsen
(1848-1912)

Nancy Marble
Tim Brewster, *piano*

Vergin, tutto amor..............................Francesco Durante
(1684-1755)

Leticia Ann Pizzino
Dan Montez, *piano*

Heavenly Father....................................Charles Gounod

Adam Russell and David Warner
Dan Montez, *piano*

The Lord's Prayer..............................Albert Hay Malotte

Helen McCurdy

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Assisted by:

Andrea Evans and Mark Taylor

8:00 p.m.
Thursday, March 20, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Caccia d'Amore....................................Giovanni Gastoldi
(ca. 1550-ca. 1622)

Era il bel viso...................................Giaches de Wert
(1535-1596)

Contraponto bestiale...........................Adriano Banchieri
(1568-1623)

Canzona...................................Giovanni Battista Riccio
(fl. 1609-1621)

Mark Taylor, *violin* Douglas E. Bush, *harpsichord*

II

Hark all ye lovely Saints..........................Thomas Weelkes
(1576-1623)

Four Arms, Two Necks, One Wreathing................Thomas Weelkes

The Woods so Wild....................................William Byrd
(1543-1623)

Steven Erickson, *harpsichord*

Some Men Desire Spouses............................Thomas Weelkes

Lady, the Silly Flea...............................Giles Farnaby
(ca. 1563-ca. 1640)

III

Two Renaissance Dances.......................Loeffelholz Tablature
(1585)

Es hat ein Bauer sein freylein verlohren
Ein guotter polnischer danncz

Douglas E. Bush, *organ*

Entlaubet ist der Walde............................Caspar Othmayr
(1515-1553)

Five Dances, from *Polnischer und Teutsche Tänize*........................Christoph Demantius
(1567-1643)

Mark Taylor, *violin*   Douglas E. Bush, *harpsichord*

Innsbruck, ich muss dich lassen....................Heinrich Isaac
(ca. 1450-1517)

Two Galliards, from *Polnischer und Teutsche Tänize*........................Christoph Demantius

Mark Taylor, *violin*   Douglas E. Bush, *harpsichord*

IV

Voicy du gay Printemps...........................Claude le Jeune
(1528-1600)

Suite for Two Recorders................Esprit Philippe Chedeville
(1696-1762)

Prélude
Musette
Gigue

Steven D. Erickson and Donna Zebolsky, *recorders*

Le Chant des Oyseaux.............................Clement Janequin
(ca. 1485-1558)

UPCOMING EVENTS

Mar 21, 22 **Jazz Festival/Synthesis**
Ray Smith, director
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 25 **Wind Symphony**
David P. Blackinton, conductor
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 26 **University Singers/Concert Choir**
Ronald Staheli, Mack Wilberg, directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 27 **Utah Symphony Orchestra**
Joseph Silverstein, conductor
Guest Artist: Cho-Liang Lin, violin
de Jong Concert Hall 8 pm
S/F/S $6.00 General Public $8.00

Mar 28 **Chamber Orchestra**
Clyn Barrus, conductor
Guest Artist: Clayne Robison, baritone
Madsen Recital Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 29 **Men's and Women's Choruses**
Mack Wilberg, Sandefur Schmidt, directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRASSWORKS

Newell Dayley, *trumpet*
David Blackinton, *trumpet*
Gaylen Hatton, *horn*
Dan Bachelder, *trombone, euphonium*
Steve Call, *tuba, euphonium*

Assisted by:

Ron Brough, *percussion*
Kathy Uzzle, *horn*

8:00 p.m.
Friday, March 21, 1986
Provo Tabernacle

PROGRAM

Three Pieces....................................Anthony Holborne
(d. 1602)

Muy Linda
Pavan
Gailliard

Quintet, op. 73..................................Malcolm Arnold
(1921-)

Allegro vivace

Prolepsis...Michael Hicks
(1956-)

Suite for Unaccompanied Tuba...................Walter S. Hartley

Ihtrada
Vaise
Air
Gallop

Celebration......................................Crawford Gates
(1921-)

Fanfare
Ballad
March

INTERMISSION

Music for Brass Instruments.........................Ingolf Dahl
(1912-1970)

Intermezzo

Brass Sextet.....................................Philip Glass
(1937-)

Hymn
Ballad
Finale

Four Swiss Tunes..........................Arr. by Elgar Howarth

Basle March
The Cuckoo
The Old Castle
Zurich March

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

STEPHEN THOMAS, *piano*

Student of Irene Peery

in

FRESHMAN STUDENT RECITAL

8:30 p.m.
Friday, March 21, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in C-sharp Major,
from *Das Wohltemperierte Clavier, II,* BWV 872..............................Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, op. 81a..............Ludwig van Beethoven
(1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

Etude in G-flat Major, op. 10, no. 5.....Frédéric François Chopin
(1810-1849)

INTERMISSION

Suite Iberia, Book I................................Isaac Albéniz
(1860-1909)

Evocación
El Puerto
El Corpus en Sevilla

Prelude and Nocturne for Left Hand,
op. 9...................................Alexander Skryabin
(1872-1915)

Etude in D-sharp Minor, op. 8, no. 12..........Alexander Skyrabin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRIAN PETERSON, *bassoon*

Student of Glenn Williams

Assisted by:

Elizabeth Thomasson, *piano*
David Kern, *flute*
Vivian Harmer, *flute*
Curtis Davis, *cello*
Dr. Clyn Barrus, *conductor*
Members of the BYU Chamber Orchestra

in

GRADUATE RECITAL

8:00 p.m.
Saturday, March 22, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in D Minor, "Tafelmusik"............Georg Philipp Telemann
(1681-1767)

Andante
Vivace
Largo
Allegro--Cantabile--Allegro

Concerto for Bassoon in F Major.......................Franz Danzi
(1763-1826)

Allegro
Andante
Polacca: Allegretto

INTERMISSION

Prélude de concert sûr un thème de Purcell,
op. 53.......................................Gabriel Pierné
(1863-1937)

Sonata..Alvin Etler
(1913-1973)

Moderately Slow
Fast
Slow
Fast

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MICHAEL P. ABRAMSON, *violin*

Student of Percy Kalt

Assisted by:

Robert Nakéa, *piano*
Christopher Abramson, *cello*

in

SENIOR STUDENT RECITAL

3:00 p.m.
Saturday, March 22, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in G Minor for Violin and Piano,
"The Devil's Trill"..............Giuseppe Tartini--Kreisler
(1692-1770)

Larghetto
Allegro energico
Grave--Allegro assai

Sonata No. 9 in A Major for Violin and
Piano, op. 47, "Kreutzer"..............Ludwig van Beethoven
(1770-1827)

Adagio sostenuto--Presto
Andante con Variazioni
Presto

INTERMISSION

Piano Trio No. 1 in D Minor,
op. 49.........................Felix Mendelssohn--Bartholdy
(1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BARBARA CLAYTON, *clarinet*

Student of David Randall

Assisted by:

Tracy Chisholm, *piano*
Janet Bensing, *harp*
Clarinet Choir

in

SOPHOMORE STUDENT RECITAL

8:00 p.m.
Saturday, March 22, 1986
Room 251
N. Eldon Tanner Building

PROGRAM

Sonata No. 1..................................Jean Xavier Lefèvre
(1763-1829)

Allegro moderato
Adagio
Rondo

Piece en Sol Mineur............................J. Ed. Barat--Roach

Clarinet Choir

Canticle for Harp and Clarinet*.....................Cathy Amesbury
(1961-)

Sorrowful
Singing...Music...Dancing
Prayer of Thanksgiving

Concerto for Clarinet in F Minor,
op. 5................................Bernhard Henrik Crusell
(1775-1838)

Allegro
Andante pastorale
Rondo: Allegretto

*Based on Doctrine and Covenants 136:28-29

> "If thou art merry, praise the Lord with singing, with music, with dancing, and with a prayer of praise and thanksgiving.
>
> If thou art sorrowful, call on the Lord thy God with supplication, that your souls may be joyful."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WIND SYMPHONY

David P. Blackinton, *conductor*

with

Gaylen Hatton, *horn*

8:00 p.m.
Tuesday, March 25, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Transylvania Fanfare............................Warren Benson
(1924-)

Prelude and Fugue in F Minor.....................Houston Bright
(1916-1970)

Concerto #3 in E-flat Major, K. 447.....Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Romanze
Allegro

Gaylen Hatton, *horn*

Handel in the Strand....................Percy Grainger--Goldman
(1882-1961)

Sketches on a Tudor Psalm...........................Fisher Tull
(1934-)

INTERMISSION

Serenade For A Picket Fence......................Norman Leyden

Ballet Parisien........................Jacques Offenbach--Isaac
(1819-1880)

Overture
Valse
Galop
Valse
Finale

Symphony for Band..............................Robert Washburn
(1928-)

Andante
Adagio non tanto
Allegro ritmico

March for Band..............................Sir Thomas Beecham
(1879-)

WIND SYMPHONY PERSONNEL

David P. Blackinton, *conductor*

Flutes

Sandra Smith
Elaine Huff
Susan Stock
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Piccolo

Cecilia Ballard

Oboes

Vera Loveless
Charis Bean

Bassoons

Mark Smith
Jane Sylvester

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Cindy Baird
Barbara Clayton
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E^b Clarinet

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Contra-bass Clarinet

Randy Nelson

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UPCOMING EVENTS

Mar 26 **University Singers/Concert Choir**
Ronald Staheli, Mack Wilberg, directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 27 **Utah Symphony Orchestra**
Joseph Silverstein, conductor
Guest Artist: Cho-Liang Lin, violin
de Jong Concert Hall 8 pm
S/F/S $6.00 General Public $8.00

Mar 28 **Chamber Orchestra**
Clyn Barrus, conductor
Guest Artist: Clayne Robison, baritone
Madsen Recital Hall 8 pm
S/F/S $2.00 General Public $3.00

Mar 29 **Men's and Women's Choruses**
Mack Wilberg, Sandefur Schmidt, directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Apr 1 **Percussion Ensemble/Steel Band**
Ron Brough, director
Madsen Recital Hall 8 pm
Admission Free

Apr 1 **University Chorale**
Merrilee Webb, director
de Jong Concert Hall 8 pm
Admission Free

S/F/S = Student/Faculty/Staff

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L. ARA NORWOOD, *guitar*

Student of Ray Smith

Assisted by:

Greg Campbell, *percussion*
Jeff Campbell, *bass*
Lisa Despain, *synthesizer*
Mark Dworack, *saxophone*
Steve Erickson, *piano*
LeeAnn Jolley, *electric violin*
Ron Saltmarsh, *guitar*

in

STUDENT RECITAL

6:00 p.m.
Tuesday, March 25, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sichia...Paco de Lucia
(1943-)

Acoustic Lady..................................Earl Klugh
(1947-)

Midnight Lady.................................Lee Ritenour
(1952-)

Guardian Angels...............................John McLaughlin
(1944-)

INTERMISSION

The Twelve Commandments.....................Randy Masters
(1948-)

Focus IV..Thijs Van Leer
(1947-)

Europa..Carlos Santana
(1948-)

Twiggs Approved...............................Steve Morse
(1953-)

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Department of Music

Presents

KELVIN SMITH, *organ*

Student of Parley Belnap

in

SENIOR RECITAL

8:00 p.m.
Wednesday, March 26, 1986
Assembly Hall
Temple Square

PROGRAM

Fantasia and Fugue in G Minor,
BWV 542..............................Johann Sebastian Bach
(1685-1750)

Meine Seele erhebt den Herren,
BWV 648..............................Johann Sebastian Bach

Vor deinen Tron tret' ich hiermit,
BWV 668..............................Johann Sebastian Bach

Messe pour les Paroisses.........................François Couperin
(1668-1733)

Kyrie
Plein chant en taille
Fugue sur les jeux d'anches
Récit de Cromhorne
Dialogue sur la trompette et le Cromhorne
Plein chant

INTERMISSION

Choral No. 1 in E Major..............................César Franck
(1822-1890)

Wonderous Love:
Variations on a shape-note theme, op. 34......Samuel Barber
(1910-1981)

Carillon, op. 27, no. 4..............................Marcel Dupré
(1886-1971)

BRIGHAM YOUNG UNIVERSITY
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Department of Music

Presents

SCOTT M. WALKER, *horn*
BILL HIGHLAND, *horn*

Students of Ellen Powley

Assisted by:

Tracey Chisholm, *piano*
Carie Juchau, *piano*

in

JOINT SENIOR RECITAL

8:00 p.m.
Wednesday, March 26, 1986
Room 251
N. Eldon Tanner Building

PROGRAM

Concerto No. 2 in D Major........................Franz Joseph Haydn
(1732-1809)

Allegro Moderato
Adagio
Allegro

Bill Highland

Concerto No. 2 in E-flat Major, K. 417......Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante
Allegro

Scott Walker

Aria.................................Alessandro Stradella--Jones
(1642-1682)

Bill Highland

Invention No. 8, BWV 779...............Johann Sebastian Bach--Franz
(1685-1750)

Bill Highland
Scott Walker

Nocturne..............................Reyngol'd Moritsevich Glier
(1875-1956)

Scott Walker

Scherzo Concertante................................Václav Nelhýbel
(1919-)

Scott Walker

Claudine Morrow
Mason & Hamlin

UTAH
SYMPHONY

JOSEPH SILVERSTEIN, Music Director
deJong Concert Hall, BYU
March 27, 1986

Symphony Hall, Salt Lake City
March 28/29, 1986

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Cho-Liang Lin

Violinist

At twenty-five, Cho-Liang Lin is already considered an heir to the great tradition of violin playing, and his beautiful tone, flawless technique and musical intelligence have been praised by critics and audiences around the world. Mr. Lin has been engaged and reengaged by the orchestras of New York, Los Angeles, Philadelphia, Chicago, Houston, Minnesota, and many others in this country, as well as those abroad, including London, Rotterdam, Montreal, and Israel. The only Taiwanese violinist to have been invited to perform in China, he has made two concert and recital tours and taught master classes. He has performed frequently in Australia and the Far East.

Highlights of Cho-Liang Lin's 1985-86 season include a debut at Tanglewood with the Boston Symphony, a tour with the Israel Philharmonic under Klaus Tennstedt; and recordings with the English Chamber Orchestra. This summer he returns to the Casals Festival with the Detroit Symphony, the Ravinia Festival with the Chicago Symphony, the Mann Music Center with the Philadelphia Orchestra, and to the Caramoor Festival. Last season, he made his debut with the Boston Symphony and performed the world premiere of the Elie Siegmeister *Violin Concerto* with the Oakland Symphony. Mr. Lin's CBS Masterworks recording of the Mendelssohn and Saint Saéns Third concertos, with the Philadelphia Orchestra under Michael Tilson-Thomas, was named *Best Recording of the Year* by STEREO REVIEW and received the *Critic's Choice of the Year Award* from Britain's GRAMOPHONE MAGAZINE.

Born in Taiwan, Cho-Liang Lin began violin studies at the age of five and gave his first public performance when he was seven. At twelve, he went to Australia to study at the Sydney Conservatorium, and at fifteen he entered the Juilliard School to study with Dorothy DeLay, graduating in 1981. In 1977, Mr. Lin won first prize in the Queen Sofia International Violin Competition in Madrid.

Cho-Liang Lin plays the 1707 "Dushkin" Stradivarius, the instrument which belonged to Samuel Dushkin, violinist and friend of Stravinsky, on which the composer's works for violin were premiered.

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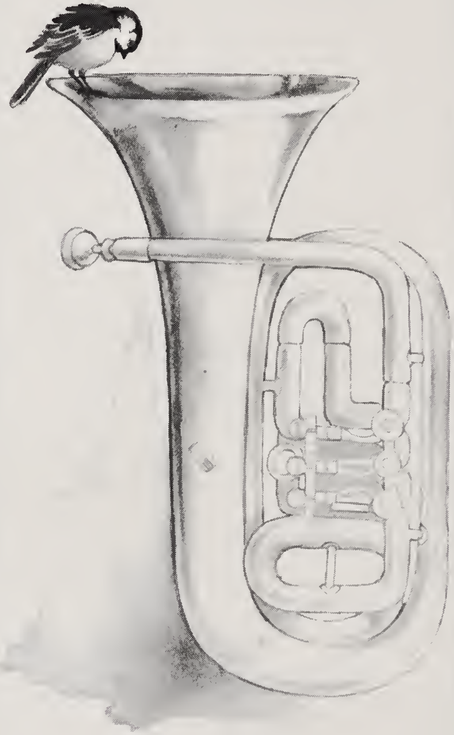

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Classical Music Trivia

VOLUME I, NUMBER XVII

By RON HOLDMAN

1. What U.S. orchestra has had one of the most outstanding histories of distinguished music directors which include, Efrem Kurtz, Thomas Beecham, Leopold Stokowski, John Barbirolli, and Andre Previn?
2. The Symphony #4 of Dmitri Shostakovitch was composed in 1936 but was not premiered in Moscow until December 30, 1961. Can you guess why?
3. An elixer, a telephone, several oranges, and jewels are all items to be found around the house. But, how do they relate to classical music?
4. What were the most familiar words (or syllables, actually) in the song refrains of the lighter sixteenth century madrigals?
5. How many pieces of classical music can you name that mention or suggest aquatic animals such as fishes, amphibians, or crustaceans in their titles or subtitles?
6. What legendary but eccentric French pianist who retired in 1900, vowing "never to be seen again in public," returned to perform a recital in 1915 but was hidden from the audience by a screen?
7. What instrument performs the lovely solo melody in the sometimes included "Blumine" movement of Mahler's first symphony?
8. Of the eight films for which Aaron Copland composed the musical scores, three of them received Academy Award nominations. Do you know what they are?
9. What classical music organization has been the single most consistent success in the sale of recordings for the CBS Masterworks division over the past thirty years?
10. What two famous late nineteenth century symphonic composers were also quite well known as organists?

(Continued on Page 636)

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VIVA

TRIVIA QUIZ ANSWERS

(From Page 634)

1. The Houston Symphony Orchestra.

2. In 1936, Josef Stalin attended a performance of the composer's opera *Lady Macbeth of Mzensk* where he, apparently, had a seat over the brass and percussion of the orchestra pit. The experience proved to be a harsh and noisy one for the dictator who became enraged at what he considered "excessive and decadent modernism." Shortly after, Shostakovitch was denounced by *Pravda* and the newly written fourth symphony, as well as other works, were withdrawn from the repertoire until 25 years later.

3. They are all found in operatic titles and their stories. Donizetti's *Elixer of Love*, Menotti's *The Telephone*, Prokofiev's *The Love for Three Oranges*, and Wolf-Ferrari's *The Jewels of the Madonna*. (For jewels, you would also have received credit had you said Bizet's *The Pearl Fishers)*.

4. Fa-la-la.

5. Here are some: Schubert's "Trout" Quintet, Mahler's song *St. Anthony of Padua Preaches to the Fishes*, Hovhaness' *And God Created Great Whales* (actually a mammal but acceptable), Haydn's "Frog" Quartet, so named because the principal theme of the last movement is suggestive of "croaking." You, again, would receive credit if you said Bizet's *The Pearl Fishers* as pearls, of course, come from oysters. Also, the "devil" crab peddler's aria from Gershwin's *Porgy and Bess* is acceptable. No credit for the song of the Rhine maidens!

6. Francis Planté.

7. The trumpet.

8. *Of Mice and Men* (1939).
   Our Town (1940).
   The ZHeiress (1949).

9. The Mormon Tabernacle Choir.

10. Anton Bruckner and Cesar Franck.

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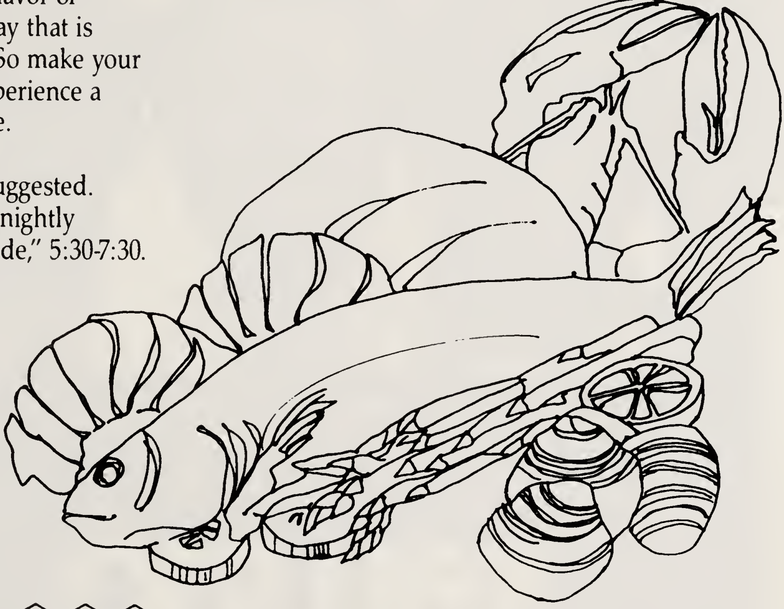

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SURVEY REVEALS IMPORTANT INFORMATION ABOUT SUBSCRIBERS

The Utah Symphony received a phenomenal 54% return on a recent audience survey which was mailed to approximately 1,950 subscriber households. The results will enable us to profile the needs and desires of our patrons.

"This information is very important," said acting director Bob Darling. "It tells us about our most important customer — our season ticket holder."

The survey results indicate that our patrons are very satisfied with the artistic aspects of the Utah Symphony. The guest artists (3.8), orchestra performance (3.7), Joseph Silverstein (3.6) and guest conductors (3.5) all received very high ratings (range of 1 to 4 — 2.5 is neutral). In addition, 75% of our audience enjoys the current soloists schedule and 65% enjoy the current conductor schedule (28% preferred more of Joseph Silverstein).

The enjoyment of live classical music (3.6) and hearing guest soloists (3.2) were highly rated as reasons for subscribing. Savings (2.5) is apparently not nearly as important and the social elements of concert attendance received even lower ratings.

Most of our patrons noted that they will subscribe again next season (92%) and the majority are apparently satisfied with the current number of subscription concerts (61%). The majority of 19 concert subscribers appear to enjoy the recently expanded season — 62% attend additional single concerts and 41% subscribe to other series.

The survey shows that subscribers desire a flexible ticket exchange policy (79%). Such a program will be available for next season's 19 concert subscribers.

The results indicate that there is a high level of interest in pre-concert lectures (70%) which will be offered next season.

With the survey results, the marketing department learned which symphony promotions are having the most effect and which media our patrons prefer.

The next step for the Utah Symphony will be to survey the single ticket purchaser and the people who do not attend symphony concerts. According to Marketing Director Sean Toomey, "The ongoing surveying of our regular, occasional and potential patrons will assist our efforts in efficiently and effectively presenting the artistry of Joseph Silverstein and the orchestra to the people of Utah."

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DINING OUT

Whether it's haute cuisine at one of Utah's renowned restaurants or a simple meal at a neighborhood cafe, dining out is one of today's most universally favorite experiences. And when it come to evaluation of the dining out experience, none is more experienced than **UTAH HOLIDAY** magazine, where dining out reviews have been a staple since 1971. The **UH** Dining Out issue has been a favorite of subscribers and single copy buyers since 1972, one that is retained and referred to for ideas and recommendations for months after its publication. Don't miss the exciting reading and valuable reference source in the April DINING OUT issue of **UTAH HOLIDAY** magazine. Now on sale. For subscriptions, call 532-3737.

A SALUTE TO THE OGDEN SYMPHONY/BALLET ASSOCIATION

Attending this evening's concert as honored guests of the Utah Symphony are past presidents, current board members, and management staff of the Ogden Symphony/Ballet Association and its predecessor organization, the Ogden Symphony Guild. They were invited in recognition of their important contribution made over the past 36 years.

It was in the fall of 1949 that Beverly Lund and Ginny Mathei — armed with their husbands' checkbooks and assisted by a small interested group of public-spirited, dedicated music lovers — initiated the first series of three Utah Symphony concerts in Ogden. In 1950 the Welfare League (later known as the Junior League) threw its support behind this noteworthy undertaking, providing invaluable logistical support until 1957 when the Ogden Symphony Guild was formed.

From this inauspicious beginning the Utah Symphony's activities in Ogden have increased until they now include a seven-concert subscription series for the full orchestra, a four-concert chamber series, a traditional outdoor summer pops concert, an average of six student assembly concerts, and, since 1982, nine performances of Ballet West productions.

As the Ogden Symphony/Ballet Association has admirably served the cultural needs of Utah's second largest metropolitan center, it has simultaneously played a vital role in the overall growth and development of the Utah Symphony for more than a third of a century.

Our hats off to our special Ogden friends — not only to those present this evening but also to those unable to join us on this occasion. And every good wish for another 36 years of fruitful and mutually beneficial collaboration!

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Charles Ketcham, Associate Conductor

JOSEPH SILVERSTEIN, Conducting
CHO-LIANG LIN, Violin

Thursday, March 27, 1986 — 8:00 p.m. — deJong Hall, Brigham Young University
Friday and Saturday, March 28 and 29, 1986 — 8:00 p.m. — Symphony Hall

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MOZART . . . . Symphony No. 36 in C Major, K.425, "Linz"

Adagio; Allegro spiritoso
Poco adagio
Menuetto
Presto

SIBELIUS . . . . Violin Concerto in D minor

Allegro moderato
Adagio di molto
Allegro ma non tanto

*** INTERMISSION ***

ELGAR . . . . Variations on an Original Theme, "Enigma"

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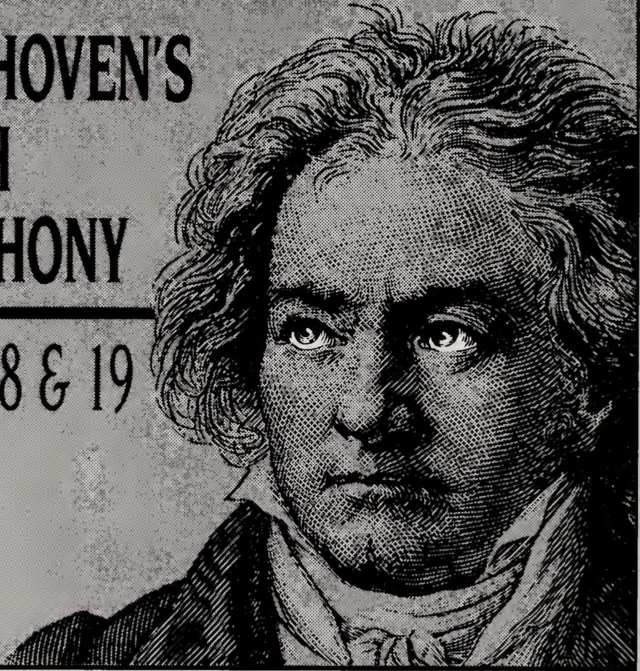

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Ralph Matson, Violin
Haydn/Symphony No. 99
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Brahms/Violin Concerto
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Notes on the Program

By **LOWELL M. DURHAM**
Professor of Music,
University of Utah

SYMPHONY NO. 36 IN C MAJOR (Linz) K.425

Wolfgang Amadeus Mozart (1756-1791)

Sir Donald Francis Tovey declares . . . "There is in all Mozart nothing greater than the *Linz* Symphony until we reach the last three symphonies and the great chamber music."

Yet, for the most part, it is a neglected work, giving way constantly to performances of the aforementioned "last three" — numbers 39, 40 and 41, in E-flat Major, G minor and C Major *(Jupiter)*, respectively.

It is designated the *Linz*, because it was composed in the country village of that name in November, 1783.

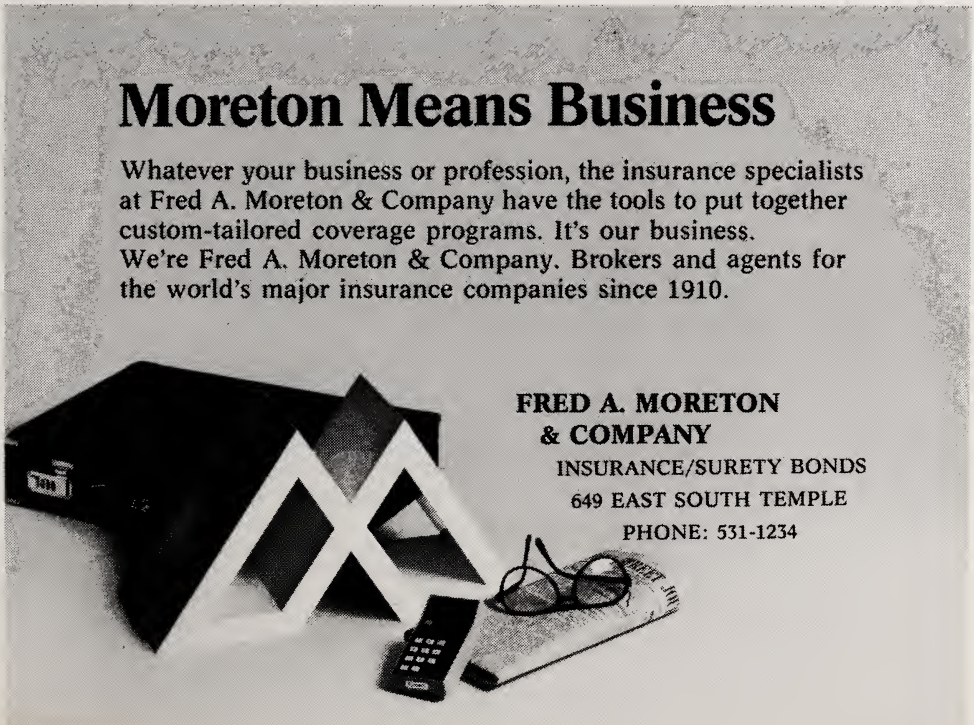
Tovey gives an excellent analysis of the symphony in his *Essays on Musical Analysis* from which I draw in the following paragraphs.

1. The symphony commences with an introduction, *adagio*, which leads to an *allegro spiritoso*. "We might call the introduction a Haydnesque feature," says Tovey, "since an overwhelming majority of Haydn's later symphonies have it, while it is not easy to recall more than a dozen in all Mozart's works in sonata style . . . but," he continues, "on the whole, the *Linz* Symphony probably influenced Haydn much more than Haydn influenced it. Certainly it influenced brother Michael Haydn and Beethoven, both of whom copied Mozart's use of C trumpets and drums in the F major slow movement."

2. The slow movement with its solemn trumpets and drums, is one of Mozart's finest. It is in sonata form.

3. The third movement is the usual charming Mozart minuet, one of literally hundreds of similar orchestral dances written by the eighteenth century master.

The finale, in Tovey's words, is "a wonderful example of the art of spinning along like a tireless athlete, and *not* like a sleeping passenger in a motor car."



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CONCERTO IN D MINOR for Violin and Orchestra, Opus 47

Jean Sibelius (1865-1957)

Sibelius has been an "up-and-down" composer as far as his popularity in this country is concerned. His symphonies were received cooly by the American public when first introduced here. The composer, himself, tells of Toscanini's championing his work: "A few years ago Toscanini performed my Fourth Symphony in New York. The work did not have a very warm reception, which is not surprising at its first performance, but in order to hammer it thoroughly into the consciousness of the staggered public Toscanini played it at the next three consecutive concerts." Similar efforts by other great conductors have gained for Sibelius an eminent position among the musical "greats" of all time.

In his native Finland, Sibelius is much more than his country's greatest composer. He is a legend, a national hero. The Finnish President made a pilgrimmage to his country home as a national gesture on Sibelius' 85th birthday. Eugene Ormandy and the entire Philadelphia Orchestra made a similar trip during a European tour. Sibelius died 29 years ago at the age of 92.

Strangely enough, he produced no new works during his last 30 years. This period has come to be known as *The Silence from Jarvenpaa*, the name of his country villa. During those silent years, there were constant rumors of a new work — particularly of an *Eighth Symphony*. But his output ceased with publication of his tone poem, *Tapiola* (1926).

Most works American audiences are familiar with are early ones: *Finlandia* and Symphony No. 1 (both 1899), Symphony No. 2 (1901-02), Violin Concerto (1903), Symphony No. 5 (1915), and the popular, short *Valse Triste* and *Swan of Tuonela*.

* * * * * *

Sibelius was not universally popular during his life — nor since. The French, particularly, were cool. René Leibowitz's article bearing the unusual title *Sibelius, the World's Worst Composer*, concluded that the composer's "originality" resulted from his "ignorance, incompetence, and impotence." A writer for the French newspaper *Figaro* wrote: "A genius? Really, no!" The eminent Nadia Boulanger commented: "Ah, Sibelius! Poor, poor Sibelius! A tragic case!"

Except for minor exceptions (as when Richard Strauss conducted his Violin Concerto) his

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reception in Germany was cool. After all, they had some fairly good symphonies of their own in Brahms and Beethoven.

But in England and America he achieved great popularity through such champions as Olin Downes and Ernest Newman, New York and London music critics, respectively.

Downes, almost solely, was responsible for sure) of Sibelius in this country.

Since Downes' campaign, Sibelius has once again gone into a decline in this country. The Utah Symphony, to the contrary, has given numerous performances of the Finnish master.

The musical philosophy of Sibelius is interestingly set forth in his own words in his most authoritative biography by Karl Ekman. I quote

". . . In my composition, I have never allied myself to any school of music, or associated myself with any prevalent tendency. When you have lived as long as I have and seen one tendency after another being torn, blossom, and die, you are inclined to take up a less decided position about them. . . .

". . . The composer for me above all others is Beethoven. I am affected as powerfully by the human side of him as by his music. He is a revelation to me. He was a Titan. Everything was against him and yet he triumphed.

". . . I find much that is interesting in present-day music, although I cannot be in sympathy with all the tendencies that have been expressed within the last few decades. There has been too much experimenting, and unaffected feeling has not always been allowed to come into its own."

* * * * * *

The D Minor Violin Concerto was written in 1903 and went through revision in 1905.

It received its first performance in Berlin in October, 1905. Its first American performance occurred a year later when the late Maude Powell performed as soloist with the New York Philharmonic. The most notable interpretations of his work in recent years were by Jascha Heifetz.

1. The first movement is broad and free, almost fantasia-like. There is a brilliant coda for both solo and orchestra.

2. We hear Sibelius at his most ingratiating during the second movement. At times the music becomes almost sentimental. The music is richly colored and full of lyrical emotion. After a short itroduction, the solo violin sings

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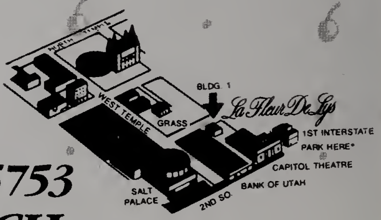

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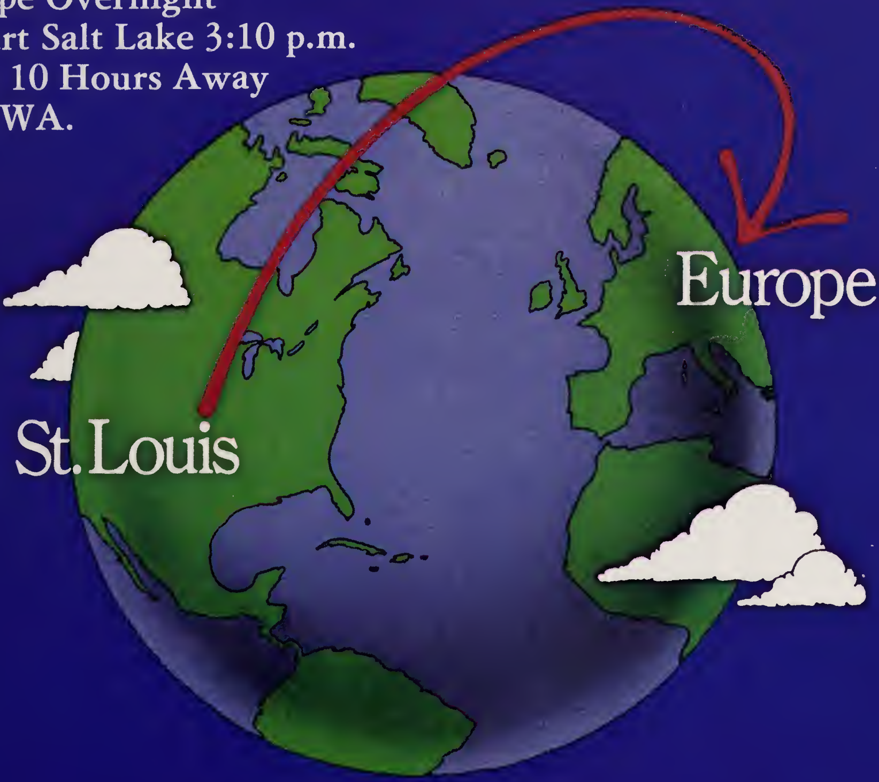

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an expressive melody over orchestral accompaniment.

3. Of the finale one commentator has written: "There is little here that violinists have not been asked to do before, yet one feels that new possibilities of the instrument have been revealed. The coincidence of Sibelius' inscrutable harmony and peculiar melodic line, applied to the violin and orchestra, extend to the solo instrument the singular quality of this composer's music, and, in so doing, provide the solo violinist with a unique opportunity for the exploitation of his instrument."

VARIATIONS ON AN ORIGINAL THEME, "ENIGMA", Opus 36

Sir Edward Elgar (1857-1934)

The *Enigma Variations* were composed in 1899 and first performed under the baton of Hans Richter in London, June 1899.

The score, which includes a theme and (now) fourteen variations is dedicated to the composer's "friends pictured within." Elgar explains that each variation is a musical personification of members of his inner circle of associates. In fact, he goes so far as to indicate each individual by including their initials or nick-names at the beginning of each variation.

Elgar never referred to the *Variations* as *Enigma*; only the theme was so designated by him. If there is some hidden secret in the theme, it has yet to be unmasked by the critics and observers. Sir Ernest Newman expressed assurance that it was a hoax on the composer's part.

* * * * * *

The *Enigma* theme is seventeen measures in length, in the key of G minor (4/4); there is a change to G major in the middle, with a return to G minor at the cadence. The *Variations* follow. I include the tempo indications and the initials attached to each variation by Elgar. In addition, I quote freely from comments made by Mrs. Richard Powell, close friend of Elgar and the "Dorabella" of Variation X, in a book titled *Memories of a Variation.* Irving Kolodin paraphrases her observations in his liner-notes for an RCA-Victor recording:

I. *L'Istesso* tempo — "A G-minor likeness of 'C.A.E.', or Alice Elgar, the composer's wife. The subtletly of the character drawing is indicated by internal thematic threads which, one eventually comprehends, run through

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II. *Allegro* — "A memento of H.D. Stuart-Powell (H.D.S.-P), a piano playing friend of Elgar's, shows the way of exercising his hands preparatory to performance.

III. *Allegretto* — R.B.T. is Richard Baster Townsend, an actor of Elgar's aquaintance, whose squeaky voice (which, says Mrs. Powell, 'never broke') sometimes intruded into his basso profundo pronouncements. One may associate this with the swirls in the upper flutes and clarinet."

IV. *Allegro molto* — "William M. Baker, a squire of the neighborhood, could never see his likeness in this piece. Mrs. Powell tells us she never could quite get herself to explain to him Elgar's conception of his 'funny eccentricities and ways of speaking' in this blustery yet affectionate expression."

V. *Moderato* — "A key change to C minor and a broadening of the meter to 12/8 introduce us to R.P.A., whose father was Mathew Arnold and whose initials stand for Richard P. Arnold."

VI. *Andantino* — "One of the small deceptions Elgar utilized in the first of the *enigmas* in the score was translating some of the names into a less familiar form. Thus, the *Ysobel* of this variation was in fact Isabel Fenton, a local musician and frequent participant in chamber music evenings. As the setting suggests, she was a viola player."

VII. *Presto* (4/4) — "Troyte identifies Arthur Troyte Griffith, a resident of Malvern whose vigorous argumentative temper is strongly illumined in this elaborate portrait."

VIII. *Allegretto* (3/4) — Winifred Norbury (W.N.) provides a quiet interlude in the sequence as she did in the circle of Elgar's friends. In an analysis by Ivor Atkins she is described as a 'gracious lady who reflected to him the old world courtesy of another age'."

IX. *Adagio* (3/4) — "Elgar chose the noble key of E-flat for this tribute to the Noblest of his friends, August Jaeger, whose name in German meaning 'Hunter' was immortalized as 'Nimrod'. The editor of *The Musical Times*, . . .

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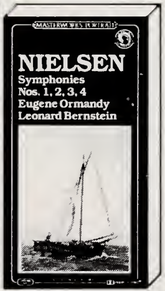

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numerable deeds, services and devotions which gave him a place close to Elgar's heart. The composer reciprocated with this swelling testimonial, which has occasionally taken a place of honor in English ceremonials of a solemn nature."

X. *Allegro di molto* (2/2) — "Even before the detailed explanation of the variations was published, most English musicians knew that the G.R.S. of this episode was George Robertson Sinclair, organist of Hereford Cathedral. However, the grumpy phrase in the bass and its growly echoes actually convey a likeness of his bulldog Dan, says Mrs. Powell."

XII. *Andante* (4/4) — "B.G.N. is Basil Nivenson, the cello-playing counterpart in intimate music making with Elgar of the Stuart-Powell described in No. II. The singing Metamorphosis of the theme in the low strings suggests as much."

XIII. *Moderato* (3/4) — "To balance the *Intermezzo* in the sequence is this *Romanza*, originally marked merely (X.X.X.). The friend depicted was Lady Mary Lygon, who was en route to Australia when the work was written hence the reference, in a clarinet solo, to a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage.*"

XIV. *Allegro* (4/4) — "Even after the general scheme of the work was known to her, writes Mrs. Powell, she could not identify the inscription of this soaring finale ('E.D.U.') with any of the composer's friends. After some prompting, he realized that it was another wordplay, reproducing Lady Elgar's nickname of 'Edoo' for her husband, and thus a self-portrait. The triumphant coda was not a part of the original scheme, but an afterthought to the composer's first idea of a quiet ending."

* * * * * *

Elgar is known primarily in America for his popular *Pomp and Circumstance* marches, one of which has been adopted in Britain as a patriotic air sung to the text *Land of Hope and Glory.*

He ranks as Britain's chief claim to musical fame since the glorious days of Henry Purcell.

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made significant contributions to his native land's music.

Elgar is represented by three major works in the concert hall today: his *Violin Concerto, First Symphony*, and *Enigma Variations*. They are standard works and performed widely.

* * * * * *

Elgar was born in Broadheath, near Worcester, England of pure English stock. His father was a musician, owner of a music shop, violinist in his town orchestra and organist of the Roman Catholic Church of St. George. Because of the availability of instruments in his father's shop, the young Edward learned the rudiments of most, and became very adept at the violin. In time he abandoned soloistic ambitions and devoted himself to composition, and in 1885 succeeded his father as organist at St. George's.

After his marriage in 1889 Elgar moved to London where he continued to compose. His struggle for recognition continued for years. He finally "arrived" when Richard Strauss gave his blessing to his cantata, *The Dream of Gerontius*, text by Cardinal Newman. It remains his best known choral-orchestral work.

He was knighted in 1904 and four years later his *First Symphony* was performed. From this point forward his success was assured.

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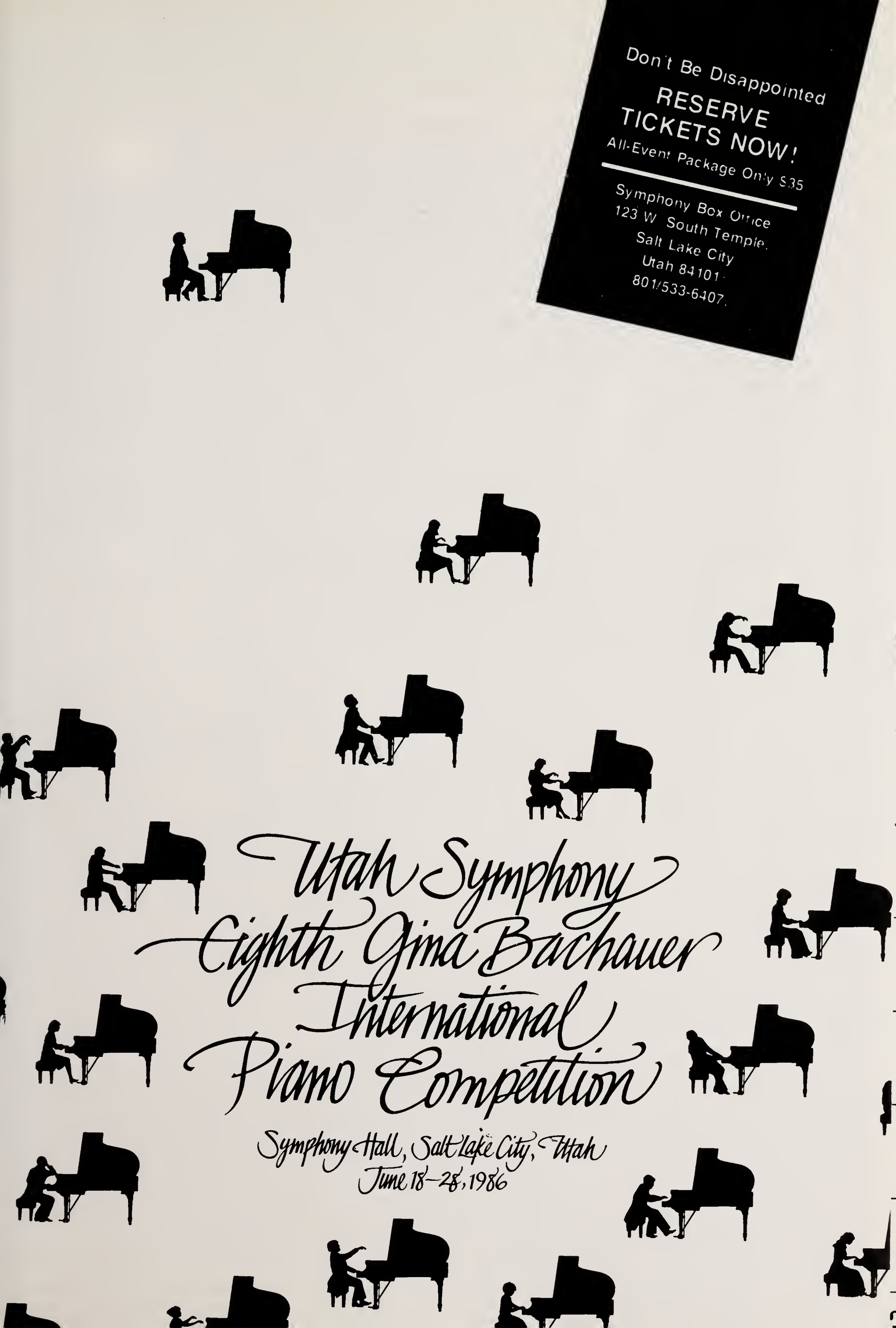

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1986-87 SEASON CALENDAR

	FEB. 6/7	FEB. 27/28	MAR. 6/7	MAR. 27/28	APR. 3/4	APR. 10/11	APR. 24/25	MAY 1/2	MAY 15/16	MAY 22/23
FRIDAY / SATURDAY SUBSCRIPTION SERIES	**Joseph Silverstein, Conducting** **Anthony DiBonaventura, Piano** Mozart / Symphony No. 40 Beethoven / Piano Concerto No. 2 Shostakovich / Symphony No. 9	**Conductor to be announced** **Joseph Silverstein, Violin** Elgar / Violin Concerto Additional works to be announced	**Hugh Wolff, Guest Conductor** **Ralph Matson, Violin** Haydn / Symphony No. 82, "The Bear" Prokofiev / Violin Concerto No. 2 Rachmaninoff / Symphonic Dances	**Uri Segal, Guest Conductor** **Charles Rosen, Piano** Britten / Sinfonia da Requiem Beethoven / Piano Concerto No. 3 Borodin / Symphony No. 2	**David Zinman, Guest Conductor** Beethoven / Coriolan Overture Ives / Three Pieces in New England Schubert / Symphony No. 9, "The Great"	**Joseph Silverstein, Conducting** **Andre-Michel Schub, Piano** Haydn / Symphony No. 86 Oehr / TBA Beethoven / Piano Concerto No. 4	**Sergiu Comissiona, Guest Conductor** Rossini / Overture to "Semiramide" Debussy / Nocturnes Brahms-Schoenberg / Piano Quartet in G minor	**Joseph Silverstein, Conducting** **Mark Kaplan, Violin** Schubert / Symphony No. 8, "Unfinished" Webern / Symphony, Op. 21 Berg / Violin Concerto Strauss / Emperor Waltz	**Joseph Silverstein, Conducting** **Utah Symphony Chorus** **Soloists to be announced** Haydn / The Seasons	**DIPLOMAT SERIES BONUS CONCERT** **Joseph Silverstein, Conductor & Violin Soloist** **Guarneri String Quartet/ Utah Symphony Orchestra** Vivaldi / Concerto for Four Violins Mozart / Sinfonia Concertante, K.364 Brahms / "Double" Concerto for Violin and Cello
DIPLOMAT SERIES All 19 Concerts										
OFFICIAL SERIES 12 Concerts	■		■	■		■	■			
STANDARD SERIES 7 Concerts		■			■			■	■	
VISITING ORCHESTRA SERIES				Monday March 16 Orchestre National de France						
CHAMBER ORCHESTRA SERIES	February 14 Chamber Orchestra		March 14 Chamber Orchestra				April 18 Chamber Orchestra			
YOUTH SERIES						April 11 11:00 a.m. "Strings vs. Winds"				
CONCERTS & CAKE		February 27 11:00 a.m. Concert & Cake								
SPECIAL CONCERTS				March 17 Irish Night						

SYMPHONY HALL BOX OFFICE: 533-6407

Mailing address: 123 West South Temple, Salt Lake City, Utah 84101
Concerts in Symphony Hall at 8 p.m., unless otherwise noted.

SUMMER SERIES

FRIDAYS
AT 8 P.M.,
SYMPHONY HALL

SATURDAYS
AT 5 P.M.
DEER VALLEY

SUNDAYS
AT 4 P.M.
SNOWBIRD

Bonus Concert, Independance Day Celebration
Saturday, July 5, 6 p.m., Sundance
Robert Redford, Host
All summer series ticket holders are invited to this special concert—tickets will not be available to the general public.

Magically Mozart
Joseph Silverstein, Conducting/Robert Peters, Soprano
July 11, Symphony Hall/July 12, Deer Valley/July 13, Snowbird

Sing-along with Mitch Miller
July 18, Symphony Hall/July 19, Deer Valley/July 20, Snowbird

Hits of the Roaring Twenties
Norman Leyden, Guest Conductor/Utah Symphony Chorus
July 25, Symphony Hall/July 26, Deer Valley/July 27, Snowbird

In the Fiedler Fashion
Newton Wayland, Guest Conductor
August 1, Symphony Hall/August 3, Snowbird

Basically Beethoven
Charles Ketcham, Conducting/Bachauer Silver Medal Winner
August 8, Symphony Hall/August 9, Deer Valley/August 10, Snowbird

Tchaikovsky's 1812 Overture
Charles Ketcham, Conducting
August 15, Symphony Hall/August 17, Snowbird

SUMMER SEASON TICKET PRICES

Summer Series
(All 6 concerts)
Symphony Hall
$39, 55, 69/Snowbird $45

Deer Valley Series
(4 concerts)
Individual $34, Family $99

Pops or Classical Series
(3 concerts)
Symphony Hall $24, 29, 36/
Snowbird $26

CHAMBER ORCHESTRA SERIES
Season Tickets: $39 (Includes $20 New Year's Eve ticket)

YOUTH SERIES
Season Tickets: Adults $10, Students $5, Family Pass $20

CONCERTS & CAKE

VISITING ORCHESTRA SEASON TICKET PRICES

$19, 29, 44, 59

Intermission Notes

FLOWERS DONATED

The Utah Symphony wishes to thank Utah Roses and Brown Floral for donating the floral arrangements on the stage for tonight's concert.

It Takes a Pounding and Keeps on Sounding a Steinway!

DAYNES MUSIC
156 South Main Street

GUILD TOURS

The Utah Symphony Guild's tours of Symphony Hall continue to draw hundreds of visitors. More than 700 people toured the hall courtesy of the Guild from June through September of this year, and since the Guild started giving the tours in 1979 thousands of people have participated.

Tours are given on Tuesdays and Thursdays at 1 p.m., 1:30 p.m., 2 p.m. and 2:30.

THE SYMPHONY STORE

The Symphony Store is located in the lobby at the foot of the stairs. It is open before concerts and during intermission.

Items for sale include records and tapes, sweat shirts, tee shirts, tote bags, aprons, post cards, and crystal candle holders. These items are all ideal gifts.

The Store is run by the Symphony Guild, under the direction of Laurel Dye.

PREVIEW UTAH SYMPHONY CONCERTS ON KUER FM 90

KUER FM 90 features previews of Utah Symphony subscription and chamber concerts on Wednesday mornings preceding each performance. The programs begin at 9:00 a.m. and are hosted by Gene Pack and Lowell Durham.

The Enterprise
Group
Salutes the 85-86 Symphony Season
Salt Lake's Business Newspaper

WESTERN AIRLINES AGAIN CARRIER FOR INTERNATIONAL JURY

Western Airlines will again be the official carrier for members of the international jury traveling from domestic ports such as Los Angeles and New York to the Utah Symphony Gina Bachauer International Piano Competition, June 18-28.

Hosting of these important and distinguished guests is the most significant part of the competition and the Utah Symphony Bachauer Competition is pleased to have the fine service of Western Airlines available for this responsibility.

Members of the international jury themselves offer their professional critical judgement as a contribution to the competition.

The gift from Western Airlines is sincerely appreciated and acknowledged by the members of the executive committee of the competition: Barbara Tanner, Paul Pollei, Rebecca Felton, and Jay L. Beck.

The University of Utah College of Fine Arts presents a new & rollicking production of

THE MIKADO

THE Salt Lake MIKADO to bring you a full stage, full orchestra, full fun & the full skills of Vance Fulkerson, Ron Crosby and Madeline Schatz!

Gilbert & Sullivan at their best.

Wednesday, Thursday & Friday
April 9, 10 & 11
Kingsbury Hall at 8 p.m.

Tickets: Adults $5; all students $3.50
(All seats are General Admission)

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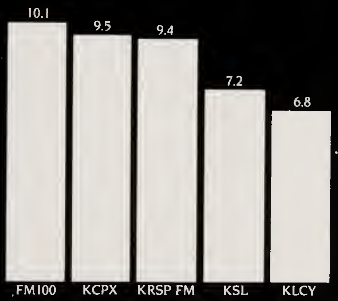

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ADVERTISING DEADLINES

Space is still available for forthcoming Utah Symphony Program Magazines. There is a two week deadline prior to each set of concerts. Just phone 533-5626 for more information.

ORCHESTRA CONCLUDES SUCCESSFUL 10-DAY TOUR OF UTAH, NEVADA AND CALIFORNIA

The Utah Symphony recently concluded a successful 10-day 12-concert tour that included stops in Cedar City, Kanab, St. George, Las Vegas, Nevada, and Riverside, Pasadena, and Santa Barbara, California.

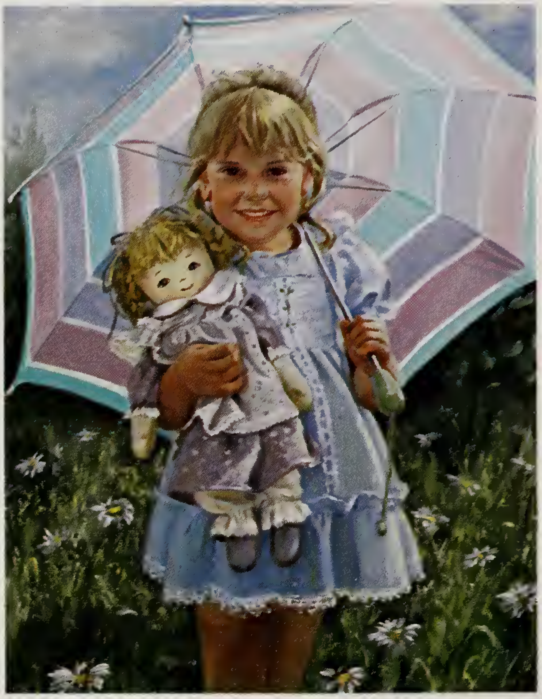
Joseph Silverstein and the orchestra received favorable reviews in both the *Los Angeles Times* and the *Los Angeles Herald-Examiner* for its concert in Pasadena where the program included the Mendelssohn Violin Concerto, Schubert's Third Symphony, and Dvorak's Seventh Symphony.

"Not surprisingly, this violinist/conductor coaxed seductive sounds out of the string section. The brass were strong and functioned all of a piece. The percussionist provided a backbone that was buoyant as well as accurate. Most striking of all were the wonderfully rustic woodwinds and a bewitching principal clarinetist who had everyone hanging on her every phrase." *Los Angeles Herald-Examiner.*

"The Utah Symphony . . . gave warm, bright playing . . . it was a potent performance." *The Los Angeles Times.*

POSTERS NOW AVAILABLE

Following the 1984 Utah Symphony Bachauer Competition, Marva Tobler, a member of the competition committee, collected design proposals from young Utah graphic artists for the creation of a 1986 poster. The design by Peter Simpson Cook was accepted by the Executive Committee. Each poster has been individually silk-screened by Apple Graphics of Salt Lake City in a limited edition of 500, with flat black, forest green script and gold, on white, 8 point Lusterkote paper, 24"x 34", suitable for framing.



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UTAH SYMPHONY

YOUTH CONCERT SERIES

Introduce your young people to the magic of classical music!

This program features ...

Country Gardens by Grainger, **An Outdoor Overture** by Copland, and **Carnival of the Animals** by Saint-Saens.

"The Great Outdoors"

Joseph Silverstein,
Conducting

Saturday, March 29
Symphony Hall, 11 a.m.

Adults $4 • Children $2

Symphony Hall Box Office

KSL TV **533-6407** KSL RADIO 1160

Utah Symphony Gina Bachauer International Piano Competition
presents

MICHAEL GURT & DAVID BUECHNER

Grand Prize Winners of the 1982 and 1984 Competitions

in a
GALA RECITAL
Wednesday, May 14, 1986
Symphony Hall — 8:00 p.m.

Individual ticket for $9, $7 or $5.

Family Ticket for $15 (no more than six persons, age six and older).
$2 discount for individual May 14 ticket
with purchase of $35 Bachauer Competition ticket.
Symphony Hall Box Office at 123 W. South Temple,
Salt Lake City, Utah 84101, Telephone: 801/533-6407.

Tickets on sale after April 1, 1986.

CAST YOUR VOTE

THE CLASSICAL 88 TOP 40 COUNTDOWN

Classical 88 wants you know your Top 40 selections. Just fill out the ballot and send in your favorites by April 5, and we'll play the winners and let you know the outcome. Below are compositions which have appeared on the KBYU-FM Top 40 Countdown during the past few years.

Bach	St. Matthew Passion
Bach	Toccata & Fugue in d
Bach	B Minor Mass
Barber	Adagio for Strings
Bartok	Concert for Orchestra
Beethoven	Symphony No. 9, "Choral"
Beethoven	Symphony No. 6, "Pastorale"
Beethoven	Symphony No. 7
Beethoven	Symphony No. 5
Beethoven	Violin Concerto
Beethoven	Piano Concerto No. 5, "Emperor"
Beethoven	Symphony No. 3, "Eroica"
Bizet	Carmen
Brahams	Symphony No. 4
Brahams	Symphony No. 1
Brahams	German Requiem
Brahams	Symphony No. 2
Chopin	Preludes
Chopin	Piano Concerto No. 1
Copland	Appalachian Spring
Debussy	Claire de lune
Dvorak	Symphony No. 9
Grieg	Piano Concerto
Grofe	Grand Canyon Suite
Handel	Messiah
Holst	Planets
Mahler	Symphony No. 2
Mahler	Symphony No. 5
Mahler	Symphony No. 1
Mahler	Symphony No. 4
Mozart	Symphony No. 40
Mozart	Eine Kleine Nachtmusik
Orff	Carmina Burana
Pachelbel	Kanon in d
Prokofiev	Romeo & Juliet
Puccini	LaBoheme
Rachmaninoff	Piano Concerto No. 2
Rachmaninoff	Symphony No. 2
Rachmaninoff	Paganini Rhapsody
Ravel	Bolero
Saint-Saens	Symphony No. 3, "Organ"
Schubert	Symphony No. 8
Sibelius	Finlandia
Smetana	The Moldau
R. Strauss	Der Rosenkavalier
Tchaikovsky	1812 Overture
Tchaikovsky	Romeo and Juliet
Tchaikovsky	Symphony No. 6
Tchaikovsky	Piano Concerto No. 1
Tchaikovsky	Swan Lake
Vaughn Williams	Lark Ascending
Verdi	Aida "Grand March"
Vivaldi	The Four Seasons
Wagner	Tristan and Isolde
Wagner	Der Ring des Nibelungen
Wagner	Parsifal

COMPOSER	COMPOSITION
1 ____________________	1 ____________________
2 ____________________	2 ____________________
3 ____________________	3 ____________________
4 ____________________	4 ____________________
5 ____________________	5 ____________________

Classical 88

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COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE BRIGHAM YOUNG UNIVERSITY FACULTY JAZZ QUARTET

Ray Smith, *saxes and flutes*
Steve Call, *keyboards and brass*
Jeff Campbell, *bass*
Ron Brough, *drums*

7:30 p.m.
Thursday, March 27, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Bernie's Tune..Bernie Miller

Ivory Tower..Bill Barber

Icarus...Ralph Towner

Five Brothers.......................................Gerry Mulligan

Homecoming...Russell Ferrante

Ruby, My Dear.....................................Thelonious Monk

The Fruit Fly..Steve Kuhn

Ray's Idea.............................Ray Brown and Walter Fuller

Quartet No. 2, Part II
(dedicated to John Coltrane)....................Chick Corea

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ANNE NORMAN, *violin*

Student of Percy Kalt

Assisted by:

Cheryl Norman, *piano*

in

PREPARATORY RECITAL

6:00 p.m.
Friday, March 28, 1986
Room 251
N. Eldon Tanner Building

PROGRAM

Sonata No. 1 for solo violin in G Minor,
BWV 1001..............................Johann Sebastian Bach
(1685-1750)

Adagio
Fuga

Sonata in F Major, op. 24, "Spring"............Ludwig van Beethoven
(1770-1827)

Allegro
Adagio molto espressivo
Scherzo: Allegro molto--Trio
Rondo: Allegro ma non troppo

INTERMISSION

Introduction and Rondo capriccioso
in A Minor, op. 28......................Camille Saint-Saëns
(1835-1921)

Prelude and Allegro in the Style of Pugnani..........Fritz Kreisler
(1875-1962)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID BECKSTEAD, *trombone*

Student of Daniel Bachelder

BRET JACKSON, *trumpet*

Student of David Blackinton

Assisted by:

John Simmons, *piano, harsichord*
Joel Kimzey, *tuba*
Jeff Grundvig, *trumpet*
Kathy Uzzle, *horn*
Laurie Olsen, *violin*

Anne Norman, *violin*
Tracy Owens, *viola*
Ruth Clay, *cello*
Vera Loveless, *oboe*
Barbara Peterson, *oboe*

in

JOINT STUDENT RECITAL

8:00 p.m.
Friday, March 28, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Trombone and Orchestra..................Gordon Jacobs
(1895-)

Maestoso
Adagio Motto
Ala Marcia Vivace

Mr. Beckstead, *trombone*

Legend.......................................George Enescu
(1818-1955)

Mr. Jackson, *trumpet* Mr. Simmons, *piano*

Concerto in B-flat Major,
K. 191...................Wolfgang Amadeus Mozart--Ostrander
(1756-1791)

Andante ma adagio

Mr. Beckstead, *trombone*

Concerto in D Major..........................Johann Friedrich Fasch
(1688-1758)

Allegro
Largo
Allegro

Mr. Jackson, *trumpet* Miss Hill, *violin*
Miss Norman, *violin* Mrs. Owens, *viola*
Miss Clay, *cello* Miss Loveless, *oboe*
Mrs. Peterson, *oboe* Mr. Simmons, *harpsichord*

INTERMISSION

Canadian Brass Rag................................Eldon Rathburn
(1916-)

Mr. Jackson, *trumpet* Mr. Grundvig, *trumpet*
Mr. Beckstead, *trombone* Miss Uzzle, *horn*
Mr. Kimzey, *tuba*

Sonatina..Bryan Kelly
(1932-)

Agitato
Con duolo
Allegro giocoso

Mr. Beckstead, *trombone*

Fantaisie and Variations on the Carnival
of Venice No. 12........................Jean-Baptiste Arban
(1825-1889)

Mr. Jackson, *trumpet* Mr. Simmons, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DANIEL A. TURNBLOM, *trombone, euphonium*

Student of Daniel Bachelder

Assisted by:

Dana Garret, *piano*
Sam Tsugawa, *trombone*
David Beckstead, *trombone*

in

SENIOR STUDENT RECITAL

8:30 p.m.
Friday, March 28, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonatina..................................Alexander von Kreisler

Allegro moderato
Larghetto
Presto

Sonata....................................Georg Phillip Telemann
(1681-1767)

Andante Cantabile
Allegro
Andante
Vivace

Mr. Turnblom

Concerto for Bassoon in B-flat
Major, K. 141...........Wolfgang Amadeus Mozart--Marsteller
(1756-1791)

Allegro

Mr. Tsugawa

Prayer of St. Gregory.............................Alan Hovhaness
(1911-)

INTERMISSION

Bugler's Holiday..................................Leroy Anderson
(1909-1975)

Mr. Tsugawa

So-So Sonatina..........................Muzio Clementi--Turnblom
(1752-1832)

Alla bravo
Lento
Tempo di Bozo

Mr. Turnblom

Concerto.......................................Gordon Jacob
(1895-   )

Allegro molto
Alla marcia vivace

Mr. Beckstead

Suite..Benny Beach

Lento
Allegro giusto
Adagio

Mr. Turnblom

BRIGHAM YOUNG UNIVERSITY
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Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY
CHAMBER ORCHESTRA

Clyn D. Barrus, *conductor*
Clayne Robison, *baritone soloist*

8:00 p.m.
Friday, March 28, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Siegfried Idyll....................................Richard Wagner
(1813-1883)

Variations on a Theme of Joseph Haydn,
op. 56a....................................Johannes Brahms
(1833-1897)

Choral of St. Anton
Var. I, Poco piu animato
Var. II, Piu vivace
Var. III, Con moto
Var. IV, Andante con moto
Var. V, Vivace
Var. VI, Vivace
Var. VII, Grazioso
Var. VIII, Presto non troppo
Finale

INTERMISSION

Six Monologues from *Everyman*.................Music by Frank Martin
(1890-1974)
German libretto by Hugo van Hofmannsthal
English libretto by Clayne Robison

Clayne Robison, *baritone*
Christian Heppinstall, *stage director*
April Shamli, *costumer*
Bruce Duerden, *technical director*

I The revellers leave and all is silent in the great hall.

II "Death" speaks and disappears. The shadow of "Mammon" looms up.

III "Good Works", a sick body lying on a tattered cot appears and calls feebly: "Everyman...Everyman...Do you hear me?"

IV Everyman sinks to the ground in anguish.

V "Faith" ministers unto Everyman.

VI Everyman on his knees.

PROGRAM NOTE ON *EVERYMAN*

These six monologues were taken from Hugo von Hofmannsthals' early 20th Century German version of this most popular of the medieval morality plays for use at the annual Salzburg production. In the 15th and 16th Centuries hundreds of these anonymous plays, usually somewhat slow and tedious by our contemporary theatrical expectations, were performed on the cathedral steps during festivals as moral reminders. In a way they were the medieval Catholic equivalent of Mormon traditions as disparate as the road show and the temple ceremony.

The pitfalls of human existence: vice, pride, death, the devil--even cholic, dinner and banquet became actor foils to the struggle of "everyman" through this life. The clowns and fools of William Shakespeare's plays were a development of these often comic foil characters.

The intense commitment of these mid-World War II (1943) settings of six selected monologues by the Swiss composer Frank Martin embues them with a contemporary personal urgency which clearly transcends the burden of the centuries.

I

(The revellers leave and all is silent in the great hall)

"The hall is dark, my guests are gone
And I must now go on alone.
Does then neither comfort not help remain?
Is all hope thus completely gone?
I lie abandoned in the world!
They have stripped me and left me here
Defenseless and powerless,
Stark naked and shivering;
As if I lay within my grave
Though blood still courses through my veins
And slaves still obey my commands--
My wealth still here beside my throne.

Come! Sound the alarm!
No longer languish in the house!
Come all my slaves to me now!

(Servants hasten in)

By midnight we must all depart,
We go by foot, and no delaying;
And all my slaves must come along,
And my beloved treasure must be prepared
to come with me--
Like an army on a march to war
With my provisions by my side!"

II

("Death" speaks and disappears)

"My God! The frightful face of death!
I tremble so in total fear.
My soul within me seems to crush me.
Do not these awful hours of waiting
Deserve me some small relief from anguish?
Hast Thou not left me long enough a lone
and piteous fool.
Is then my plea for mercy vain--
All hope for succor now destroyed?
Is all my power at an end
And all my senses turned insane,
That I scarcely can still recall?
Who am I then--this Everyman--
This wealthy Everyman?

Here is my hand, and this my robe.
And here beside me in its place
Is my gold, my treasured wealth,
Which I in every trial by force
Have dragged behind me through all hell.

(He embraces the treasure)

Now I am calm--now that I feel
here by my side my faithful friend.
As long as I can hold you here,
I feel my pain and fear subside.

God help me! I cannot rest here.
One haunted dream grows in my mind:
My call has come; the burden is prepared;
It is time that I depart.
Not without you! You must come too!
Above all else, you must come too!
Come with me to the other house.
Come quickly now, I must depart."

(The shadow of "Mammon" looms before him)

III

("Good Works", a sick body lying on a tattered cot, calls to Everyman in a feeble voice: "Everyman...Everyman...Do you hear me?)

"Whose feeble voice is calling me?
The voice is weak, and yet so clear.
Please God! Let it not be my mother!
Tis such an old and feeble dame,
Please, you must not let her see me!
O have so much regard for me.
Let it not be my mother there."

IV

(Everyman finally sinks to the ground in anguish)

"O may I not be swept away
With my whole being trembling here.
And every fiber burns within
With great travail and deep regret.
Go back? I cannot!
Just one time, and not again.
Now I see, I cannot pass this way again.
At last my tortured soul can see
As I have never seen before
Just what these fateful words portend.
Lie down and die! Your hour has come!"

V

("Faith" ministers unto Everyman)

"Now I know. All has been brought to pass.
The Father's wrath has been atoned
And He has wrought a full redemption
Wherein upon the Cross he suffered.
Tis clear now, this reward is sure
To him whose life is true and good.
Through righteous works and pious dealing
He bought for us a life eternal.
And yet my good works are so small
And all my sins are dark as night,
so heavily they weight upon me
That my God cannot grant me mercy.
His justice cannot be denied."

VI

(Everyman at last on his knees)

"O merciful Lord! O fount of all that's right!
O prince of peace! O heavenly light!
I cry unto Thee in my last hour.
One fervent prayer comes now from my heart.
O my redeemer, with God intercede
That He might judge me most mercifully
When the dark fiend of hell shall seek my soul,
And when death in horror comes to enslave me
That He will forgive and redeem me.
Dear saviour, let Him hear my pleading
That I may sit upon His right hand
And in His glory behold His face.
Let this prayer now ascend with Thee,
For Thou hast suffered upon the cross for me
And Thou hast taken all my sins upon Thee."

CHAMBER ORCHESTRA PERSONNEL

Clyn D. Barrus, *conductor*

First Violin

Mark Taylor, *co-concertmaster*
John Tran, *co-concertmaster*
Laurie Olsen
Michael Abramson
Jean Hill
Ann Morrell
Anne Norman
Heather McConkie

Second Violin

Judy Fletcher, *principal*
Rosalie Krantz
Alisyn Babcock
Lani Wilcox
Ken Rogerson
Laurinda Olsen
Annalyn Beus

Viola

James Waite, *principal*
Joanne Rust
James Quist
LeeAnn Jolley
Elizabeth Thomas

Cello

Ruth Clay, *principal*
Monika Rosborough
Steven Thomas
Margaret Naegle

Bass

Eric Hansen, *principal*
Greg Peterson

Flute

Miriam Jennings
Christine Parker

Oboe

Vera Loveless
Maren Larkin

Clarinet

Barbara Clayton
Christine Bradford

Bassoon

Brian Peterson
Cathy Chamberlain

Horn

Kathy Uzzle
Tina Curtis

Trumpet

Michael Siggard
Tracy Stefl

Trombone

Paul Shawcroft
Carl Hammer
Sam Tsugawa

Percussion

Jim Schouten
Randall Beach

Harp

Janet Bensing

UPCOMING EVENTS

Mar 29 **Men's and Women's Choruses**
Mack Wilberg, Sandefur Schmidt,
directors
de Jong Concert Hall 8 pm
S/F/S $2.00 General Public $3.00

Apr 1 **Percussion Ensemble/Steel Band**
Ron Brough, director
Madsen Recital Hall 8 pm
Admission Free

Apr 1 **University Chorale**
Merrilee Webb, director
de Jong Concert Hall 8 pm
Admission Free

Apr 3 **BYU Symphony Orchestra**
Harold A. Goodman, conductor
de Jong Concert Hall 8 pm
Admission Free

Apr 19 **Chamber Winds**
David P. Blackinton, conductor
de Jong Concert Hall 8 pm
Admission Free

May 13 **Utah Symphony Orchestra**
de Jong Concert Hall 8 pm
S/F/S $6.00 General Public $8.00

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
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Department of Music

Presents

LANI JEANNE WILCOX, *violin*

Student of A. Harold Goodman

Assisted by:

Dan Montez, *piano*

in

STUDENT RECITAL

8:00 p.m.
Saturday, March 29, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

Sonata, op. 5, no. 12
"La Follia"..................Arcangelo Corelli--Francescatti
(1653-1713)

Concerto No. 2 in D Minor,
op. 22..........................Henryk Wieniawski--Galamian
(1835-1880)

Allegro moderato
Romance: Andante non troppo
Allegro con fuoco--Allegro moderato

INTERMISSION

Largo in F-sharp Minor......................Francesco Maria Veracini
(1690-1768)

Concerto in E Minor, op. 64........................Felix Mendelssohn
(1809-1847)

Allegro molto appassionato
Andante
Allegretto non troppo--Allegro molto vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELAINE HUFF, *flute*

Student of Ted Wight

Assisted by:

Joanne Rust, *piano*
Valori Christensen, *piano*

in

STUDENT RECITAL

8:00 p.m.
Saturday, March 29, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Flute in G Major, Wq. 133
(Hamburg)........................Carl Phillip Emanuel Bach
(1714-1788)

Allegretto
Rondo

Miss Rust, *piano*

Spring Tunes, op. 44...........................Oistein Sommerfeldt
(1919-)

Floytelat
Veslebekken
Lys Varmorgen
Fjell-Lengt
Leik i Varbakken

Suite for Flute and Jazz Piano.......................Claude Bolling
(1930-)

Sentimentale

Miss Christensen, *piano*

INTERMISSION

Concerto for Flute in D Major, op. 283...............Carl Reinecke
(1824-1910)

Allegro
Lento
Finale

Miss Rust, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELIZABETH L. THOMAS, *violin*

Student of A. Harold Goodman

Assisted by:

Jennifer Hiatt, *piano*
Nancy Hurst, *piano*

in

STUDENT RECITAL

6:00 p.m.
Saturday, March 29, 1986
Room 251
N. Eldon Tanner Building

PROGRAM

Concerto in G Major, K. 216................Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Symphonie espagnole, op. 21...........................Edouard Lalo
(1823-1892)

Allegro non troppo
Andante
Intermezzo

Hungarian Dance.................................William E. Haesche
(1867-1929)

INTERMISSION

Praelude and Allegro................................Fritz Kreisler
(1875-1962)

Concerto in E Minor, op. 64......................Felix Mendelssohn
(1809-1847)

Allegro

Scherzo-Tarantella, op. 16.......................Henryk Wieniawski
(1835-1880)

Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WOMEN'S CHORUS

Sandefur Schmidt, *director*

MEN'S CHORUS

Mack J. Wilberg, *director*

8:00 p.m.
Saturday, March 29, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Frohlocket nun, erhebet hoch..................Johann Hermann Schein
(1586-1630)

Exult you now, lift high your hands all ye people,
for joy springs forth,
Sing high and praise God with exultation.

Then the Lord Christ is terrible
in His Kingdom on earth.
The evil one was forced,
then brought to his knees.
Alleluja!

He has His course on earth
til His death occurs.
Guided to the triumph with praises,
Trumpet calls flourishing.

Sing praises to Him with loud voice,
Sing praises to our King.
In all the world His Kingdom triumphs;
Here is all praise.
Allelujah!

Who Would Have Thought That Face?.........................John Farmer
(ca. 1560; fl. 1591-1601)

Anna Mooy, *director*

Come Now, My Dearest Jewel...........................Thomas Weelkes
(ca. 1575-1623)

II

Gaudent in caelis.............................Tomas Luis de Victoria
(1540-1611)

The souls of the Saints, who have followed in the
footsteps of Christ, rejoice in Heaven: and because
they have shed their blood out of love for Him,
therefore do they rejoice with Christ, world without
end.

Adoramus te, op. 96, no. 2..........................Josef Rheinberger
(1839-1901)

Sue Campbell, *organ*

Within Thy House Forever..........................Daniel E. Gawthrop
(1949-)

May light eternal shine on them, O lord.
With Thy Saints forever, for Thou art merciful.
Eternal rest give to them, O lord:
and let perpetual light shine upon them,
With Thy Saints forever, for Thou art merciful.

Te Deum laudamus....................................John Sanders

Sue Campbell, *organ*

III

Spring, the Sweet Spring..............................Emma Lou Diemer

We Sing to Spring.....................................Claude Debussy
(1862-1918)

Liesle Knight, *soprano*

Two Folk Songs..................................Arr. by Dede Duson

Loch Lommond
Danny Boy

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

INTERMISSION

I

My Spirit Be Joyful, from *Cantata*, BWV 146.....................................Johann Sebastian Bach
(1685-1750)

Notre Père (The Lord's Prayer)..........................Frank Martin
(1890-1974)

II

Jäger-Chor, from *Der Freischütz*...............Carl Maria von Weber
(1786-1826)

The joy of the hunter on earth all surpass,
The fountain of pleasure for him doth abound,
Through wood and through flood where the stag flits
and passes,
He flies in pursuit where the horns gaily sound. Oh!
This is the pleasure that princes might envy,
For health and for manhood the chief of delights,
'Mid echoes replying when daylight is dying,
To rest and the cup our labors invite.
Tra la la...

La Danza...............................Gioacchino Rossini--Goldman
(1792-1868)

See the moonbeams on the water,
O my mamma, the dance begins.
'Tis the hour to join in love and laughter,
Twirl and dance and spin.
Now they join their dancing partners,
See their faces smiling,
See the handsome lad,
He turns and bows as back and forth they sway.
Now the rollicking dance begins.

Michael Belnap, *tenor*

III

Psalm 134...................................Heinz Werner Zimmerman
(1930-)

Debra Woodwell, *harp*

The Last Words of David..........................Randall Thompson
(1899-1984)

Sing Praises.......................................Lloyd Pfautsch
(1921-)

IV

Love is Here to Stay..............................Walter L. Pelz
(1926-)

Piano D'Amore, from *The Choral New Yorker*.............Irving Fine
(1914-1962)

V

Got My Thumb Out...Joe Liles

Don't Leave Me Mammy.........................Conrad and Santly

John Sasine, *conductor*

VI

Zion's Walls (Revivalist Song)..............Arr. by Aaron Copland

Simple Gifts (Shaker Song)..................Arr. by Aaron Copland

Stomp Your Foot, from *The Tender Land*...............Aaron Copland
(1900-)

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

Sandefur Schmidt, *director*
Laura Barrus, *accompanist*

Soprano I

Julie Brown
Margene Brown
Laura Burnett
Virginia Campello
Deanna Collins
Alice Hall
Mesia Henry
Sheila Hronek
Rebecca Jackson
Pam Kocherhans
Paulynn Littlefield
Rebecca Nelson
Noelle Robertson
Sandie Schnackenburg
Ellen-Marie Springstead
Mechelle Tippets
*April Webster
Betsy Wheeler
Patty Young

Soprano II

Sharon Anderson
Susan Edwards
Sherlynn Gibbs
Elizabeth Hanks
Kimberly Harris
*Annette Harrison
Kristie Huefner
Julie Kanan
Cindy Knight
Liesle Knight
Shawna McGregor
Julie Meacham
Heidi Mickelsen
*Marianne Palmer
Anne Puzey
Lola Scheiss
Reta Semandeni
Wende Stratton
Julie Taylor
Kathryn Tebbs
Julie Tingey
Wendy Wilson

Alto I

Mary Lynn Bahr
*Juliet Beitler
Jeanine Bird
Jacqueline Dang
Catrin Davies
Shelley Demars
Tracey Evans
Kristin Hatch
Julie Knorr
Melanie Lamborn
Joni Leavitt
Jeanne Liddle
Yvonne Lutze
Tamera Park
Karen Read
Raena Romney
Jennifer Taylor
Terrilyn Taylor
Sharon Watkins
Dianne Wise
Erin Whittaker

Alto II

Cheryll Beck
Ruth Burr
Blithe Dorney
Audrey Galbraith
Rebecca Hansen
Laura Lund
Heather McGuire
Amy Moss
Lisa Oliver
Sharon Paul
Elisa Peterson
Innette Richey
Alissa Rogers
Wendy Woolley

*Officers

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

Mack J. Wilberg, *director*
John Sasine, *assistant director*
James Margetts, Clayton Williams, Kelvin Smith, and Michael Bowers, *accompanists*

Tenor I

Shane Fortune
Michael Hamilton
Marc Kleinkopf
Jeffrey Rice
John Sasine
Douglas W. Savage
Scott Smith
Michael Staker
Robert Williams
Glen Worthey
Richard Yates

Tenor II

Douglas Anderson
Steven Andrus
Wallace Baker
Jerry Berrett
Chris Bohm
Adam Dunford
Markus Fant
John Flinders
David Hare
Collin Hart
Dan Jackson
Ken Jenson
Douglas Olsen
Ken Richmond
Kelvin Smith
John Tauiliili
Clayton Thygerson
Jeff Vincent
Joseph Wegescheide
Clayton Williams
Dan Williams

Bass I

Jon Abramson
Michael Bowers
Kevin Carter
Don Deford
Brad Dobson
Edward Durrant
David Early
Stephen Frank
Michael Hohl
Neil Hoyt
James Margetts
Kelly Prestwich
Kevin Rolph
Richard Rogers
James Shipp
Lance Spencer
Kendell Trump
Kevin Wooley

Bass II

Layne Barker
Ben Bullock
David Chapin
Kelly Christensen
Milan Detweiler
Doug Ellis
Brett Judd
Johann Knudsen
David Omer
David Ream
Jon Rhees
Brett Seamons
Evan Smith
Gerald Torgeson
Albert Workman

UPCOMING EVENTS

Apr 1 **University Chorale**
Merrilee Webb, director
de Jong Concert Hall 8 pm
Admission Free

Apr 1 **Percussion Ensemble/Steel Band**
Ron Brough, director
Madsen Recital Hall 8 pm
Admission Free

Apr 3 **BYU Symphony Orchestra**
Harold A. Goodman, conductor
de Jong Concert Hall 8 pm
Admission Free

Apr 19 **Chamber Winds**
David P. Blackinton, conductor
de Jong Concert Hall 8 pm
Admission Free

May 13 **Utah Symphony Orchestra**
de Jong Concert Hall 8 pm
$6.00 S/F/S $8.00 General Public

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JESSICA WORRELL, *piano*

Student of Irene Peery

in

SENIOR STUDENT RECITAL

6:00 p.m.
Saturday, March 29, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor, BWV 807......Johann Sebastian Bach
(1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Three Studies, op. 18..................................Béla Bartók
(1881-1945)

Allegro molto
Andante sostenuto
Tempo giusto

INTERMISSION

Sonetto 104 del Petrarca, from
Années de pèlerinage, deuxième
annee, Italie...................................Franz Liszt
(1811-1886)

Fantasy in C Major, "Wandererfantasie".............Franz Schubert
(1797-1828)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Merrilee Webb, *director*

with

CHILDREN'S CHORALE

Marlene Bachelder, *director*

8:00 p.m.
Tuesday, April 1, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Like a Shepherd..Franz Schubert
(1797-1828)

All Nature Sing..................................Franz Joseph Haydn
(1732-1809)

Reflection...Linda Spevacek

Jesus Is His Name................................Katherine K. Davis

CHILDREN'S CHORALE

Laudate Jehovam, omnes gentes..............George Philipp Telemann
(1681-1767)

James C. Kasen, *organ*

Abendlied zu Gott................................Franz Joseph Haydn
(1732-1809)

Kyrie Eleison, from *Nelsonmesse*,
Hob. XXII/11...........................Franz Joseph Haydn

Elizabeth Klytseroff, *piano*

Heilig...Felix Mendelssohn
(1809-1847)

Lobe den Herren, from Christ, der du bist.............Hugo Distler
(1908-1942)

der helle Tag Opus 6

Abide With Me.....................................Gilbert M. Martin
(1941-)

Beverly Morgan, *piano*

Notes from Tom Paine.............................Norman Dello Joio
(1913-)

Mack Wilberg, *piano*

When I am Dead, My Dearest..........................Robert H. Young
(1923-   )

Three Scottish Folksongs........................Arr. by Mack Wilberg

O Whistle and I'll Come to Ye
My Love's in Germany
I'll ay Call in by Yon Town

Ronald J Staheli and Mack Wilberg, *piano*

UNIVERSITY CHORALE

UNIVERSITY CHORALE PERSONNEL

Merrilee Webb, *director*

Soprano

- Shalynn Rae Allen
- Aimee Anderson
- Jeanette Anderson
- Lynn Atchley
- Jami Lynn Bach
- Sheila Baggiore
- Rebecca Barnett
- Carrie Bastian
- Kimberly Batchelor
- Sharsten Bayless
- Michele Beck
- Julie Berry
- Anne Billington
- Nannette Briscoe
- Elaine Bunker
- Sheri Lynn Charlton
- Kristy Christensen
- Larana Coulson
- Luana Cox
- Linda Croft
- Tracey Daley
- Jennifer DeBry
- Julee Decker
- Pauline Dil
- Katherine Draper
- Tressa Dubois
- Cara Evans
- Theresa Evans
- Helen Feinauer
- Jennette Ferrel
- Melanie Forston
- Michelle Fotheringham
- Wendy Foutz
- Deborah Gardiner
- Leila Gaskin
- Leslie Gates
- MaryJan Gay
- Linda Giger
- Stacy Gilchrist
- Tammy Girard
- Beth Gowans
- Julie Green
- Krista Marie Gunther
- Lisa Hammon
- Allison Harmon
- Janet Harris
- Marjorie Henze
- Donna Hobson
- Janece Hoopes
- Maurine Hopper
- Karen Hough
- Kimberly Howlett
- Katherine Hurren
- Wendy Jakins
- Ann Marie Jeffery
- Cynthia Johanson
- Kristine Johnson
- Janet Jordan
- Ladell Jorgensen
- Jolene Knudsen
- Julia Ann Limpert
- Lisa Lund
- Jill Mahoney
- Kristi Malm
- Karen Martin
- Pamela Mason
- Jeanna Matthews
- April McLaughlin
- Suzette Memmott
- Cheryl Miller
- Elizabeth Millet
- Jolynne Miner
- Beverly Morgan
- Elizabeth Morgan
- Kelli Morrison
- Kimberly Morse
- Willa Murphy
- Diane Nielson
- Marilyn Pate
- Melonie Peterson
- Julene Pierce
- Dilene Pulsipher
- Bobbi Jane Rice
- Ellen Riddle
- Page Ririe
- Rebecca Robertson
- Kathryn Sandberg
- Laresa Sanders
- Cynthia Schindler
- Melinda Sierer
- Alzina Smith
- Chanda Smith
- Keri Snow
- Tamera Stokes
- Jille Taylor
- Sandra Taylor
- Leslie Thomas
- Carole Thompson
- Monica Thorderson
- Elaina Treasure
- Jean Turner
- Caryn Vaterlaus
- Lauri Ward
- Judith Wasden
- Andrea Wilcox
- Lisa Wood
- Monica Wood
- Lynn Wright
- Elizabeth Young
- Kathleen Young

Alto

- Anna Aagard
- Jill Adams
- Leann Allred
- Staci Anderson
- Lynne Andrus
- Shannon Baldwin
- Andrea Backstrom
- Cari Balmforth
- Elizabeth Bassett
- Carolyn Bell
- Kristin Bell
- Kimberly Benjaminsen
- Julie Billy
- Maryann Blackett
- Christina Borden
- Bronwyn Boyd
- Robin Boyd
- Elizabeth Caldwell
- Barbara Carmack
- Virginia Carroll
- Roberta Childs
- Laura Christensen
- Catherine Clark
- Lori Clayton
- Marit Dahneke
- Lisa Deadmond
- Camille Decker
- Marie Delespinasse
- Lori Eagleston
- Marjorie Eddy
- Lynette Evans
- Deborah Farar
- Judy Garner
- Tina Gentry
- Lisa George
- Careene Godfrey
- Susanna Graff
- Deeann Gubler
- Lisa Hales
- Jennifer Hammond
- Susan Hansen
- Deena Hastings
- Margaret Hawthorne
- Elizabeth Henderson
- Kathryn Hertig
- Sherry Hill
- Elana Holman
- Karilee Ibbetson
- Elizabeth Irvine
- Elizabeth Jackson
- Elizabeth Klytseroff
- Jodi Kondo
- Maren Kovacich
- Sharon Langford
- LouAnn Larsen
- Stephani Larsen
- Cheryl Leetham
- Alison Lingren
- Karen Lowe
- Paula Lyman
- Tracey Lynch
- Melissa Mann
- Monica Markoff
- Natalie Markoff
- Jessica Martinez
- Cathie Medley
- Heidi Mikkelsen
- Connie Moore
- Laura Moore
- Sharon Morrow
- Natalie Nead
- Heidi Nelson
- Jennifer Olcott
- Camille Oliver
- Nancy Ostler
- Corallee Otten
- Scarlett Pate
- Tina Penrose
- Jann Peterson
- Robyn Peterson
- Heather Pierpont
- Kristen Pinegar
- Sherilee Powell
- Sarah Proctor
- Jennifer Pruitt
- Jodi Quinn
- Patricia Raines
- Lisa Ralph
- Teresa Ribeiro
- Jolene Richards
- Callie Riley
- Lisa Robinson
- Jeanne Sayers
- Stacy Smith
- Joy Smurthwaite
- Suzanne Snow
- Ann South
- Debra Sperry
- Dawn Stewart
- Kathleen Strong
- Debra Tokarewich
- Jenene Turpin
- Carla Vicari
- Lydia Wallace
- Wendy Watabe
- Lorena Whetten
- Lora Wight
- Dahrl Williams
- Ruth Williams
- Connie Wilmot
- Kellie Wixom
- Bambi Wright
- Amber Wood

Tenor

Scott Beckstead
David Boyd
Rodney Braun
Sheffer Clark
Randall Crockett
Robert Dyer
David Early
Jeffrey Fletcher
Gregory J. Gates
Nathan Gibb
William Gillespie
David Gines
Collin Hart
Robert Hartley
Patrick Hill
Richard T. Jones
James Jordan
Darrel Lefevre
R. Chet Loftis
Michael Lovstedt
Randall Marshall
Curtis Nielson
David Pliler
Bradley Purdy
Kenneth Raines
John Raisor
Jeffrey Rice
Nicholas Scott Steed
Rulon Bradley Taylor
Dennis Tolman
Jeffery Thompson
Daniel Trujillo
Sidney B. Unrau
Alden Weight
Mark West
Wesley Wright

Bass

Brad Anderson
David Bates
Michael Brown
Michael Carr
Dan Carter
Ron Carter
Dan Fitzgerald
Robert Fuhriman
Carl Furner
Jeffrey Gates
Byron Gray
David Hall
Shawn Hamilton
Michael Hancock
Dewey Rand Henderson
Roger Howells
Troy Hyde
Richard Ingalls
Bryan Johanson
Fredrick Kemper
Doug Leishman
Lawrence Loug
David McCray
Martin McDonald
Keith Moore
Donald Nay
Trent Rasmussen
David Rust
Blake Salisbury
James Smith
Jeff Smith
Robert B. Smith
Andrew Sperle
Theodore Stanford
Sean Stout
John Strong
Kim Scott Thayn
Daniel Uhler
Glen Weaver
Wayne Williams
David Wilson
Rodney Wilson

CHILDREN'S CHORALE PERSONNEL

Marlene Bachelder, *director*

Jaime Abbott
Lance Abbott
Lisa Allen
Stacy Allen
Eva Berrett
John Black
Julia Black
Sarah Black
Jennifer Bradley
Paul Butterfield
Andrew Cannon
Jonathan Cannon
Kara Dahl
Sarah Donaldson
Adrienne Duncan
James Galbraith
Alison Giaugue
Laura Goulding
Allison High
John Hullinger
Julie Hullinger
Thomas Hurtado
Peter Ivie
Jonathan Knudsen
Janet Larson
Aaron Lichfield
Lindsay Lichfield
Michael Lichfield
Denise Lindberg
Marianne Lindberg
Janna Llewelyn
Merry Llewelyn
Janis Long
Adam Loveridge
Holly Magill
Laurie Malan
Paul Malan
Rebecca Malan
David Mrykalo
Jennifer Owen
Cheryl Page
April Peavler
K. C. Robinson
Heather Slade
Jeffrey Smith
Kevin Smith
Sheila Taylor
Gailynne Turnbull
Brendan Wright

UPCOMING EVENTS

Apr 3	**BYU Symphony Orchestra** Harold A. Goodman, conductor de Jong Concert Hall Admission Free	8 pm
Apr 19	**Chamber Winds** David P. Blackinton, conductor de Jong Concert Hall Admission Free	8 pm
May 13	**Utah Symphony Orchestra** de Jong Concert Hall $6.00 S/F/S $8.00 General Public	8 pm

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BYU
PERCUSSION ENSEMBLE
AND
STEEL BAND

Ron Brough, *conductor*

8:00 p.m.
Tuesday, April 1, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Icarus....................................Ralph Towner--Brough
(1946-)

Triptych.....................................Anthony Cirone
(1941-)

Maestoso
Presto
Allegro ritmico

Ragtime Robin..................................G. H. Green--Becker
(1893-1970)

Suite for Keyboards...........................Joseph Wesley Slater
(1939-)

Molto allegro
Slowly
Presto

Geometrics.......................................Jonathan Bendrick
(1951-)

Mas' in South.............................Lord Kitchener--Gibson
(1921-1963)

Don't Ask Me Why...............................Billy Joel--Miller
(1949-)

Mo' Pan....................................Lord Kitchener--Miller
(1921-1963)

Hoe-Down..................................Aaron Copland--Brough
(1900-)

St. Thomas.......................................Arr. by Ron Brough

PERSONNEL

Craig Barnard
Randall Beach
Greg Campbell
John Chamberlain
Kevin Cope
Morey Day
Gery Decker
Darren Duerden
George Gilman
Robert Guderian
Tom Lowry
Ken Nealy
Jeff Paris
Mike Poulsen
Jim Schouten
Shari Southworth
Keely Wolsey

UPCOMING EVENTS

Apr 3 **BYU Symphony Orchestra**
Harold A. Goodman, conductor
de Jong Concert Hall 8 pm
Admission Free

Apr 19 **Chamber Winds**
David P. Blackinton, conductor
de Jong Concert Hall 8 pm
Admission Free

May 13 **Utah Symphony Orchestra**
de Jong Concert Hall 8 pm
$6.00 S/F/S $8.00 General Public

S/F/S = Student/Faculty/Staff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KEITH RUSSELL, *alto saxophone*

KELLIE O'DEA, *alto saxophone*

Students of Ray Smith

Assisted by:

Chip Prince, *piano*	JoEllen Turley, *soprano saxophone*
Virginia Burton, *piano*	Mark Watkins, *tenor saxophone*
Deena Winters, *piano*	Kim Mitchell, *baritone saxophone*

in

JOINT STUDENT RECITAL

8:00 p.m.
Tuesday, April 1, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

Concerto in E Minor..............................Jascha Gurewich

III

Keith Russell
Chip Prince, *piano*

Aria....................................Eugène Bozza
(1905-　　)

Kellie O'Dea
Virginia Burton, *piano*

Comme une improvisation................................Paul Arma
(1905-　　)

Keith Russell

Sonata.................................Henri Eccles--Rascher
(?1675-1745?)

Largo
Courante
Adagio
Presto

Kellie O'Dea
Virginia Burton, *piano*

INTERMISSION

Fugue For Saxes....................................Mark Watkins
(1961-　　)

JoEllen Turley, *soprano saxophone*
Keith Russell, *alto saxophone*
Mark Watkins, *tenor saxophone*
Kim Mitchell, *baritone saxophone*

Sonatina sportiva............................Alexander Tcherepnine
(1899-1977)

Allegro
Mi temps
Course

Kellie O'Dea
Deena Winters, *piano*

Introduction and Samba............................Maurice Whitney
(1909-)

Keith Russell
Chip Prince, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DEBORAH ANN SMITH, *organ*

Student of Parley Belnap

in

SOPHOMORE STUDENT RECITAL

8:00 p.m.
Wednesday, April 2, 1986
Provo Tabernacle

PROGRAM

Prelude, Fugue and Variation, op. 18....................César Franck
(1822-1890)

Prelude and Fugue in G Major, BWV 550.........Johann Sebastian Bach
(1685-1750)

INTERMISSION

Sonata No. 4, op. 65..............................Felix Mendelssohn
(1809-1847)

Allegro
Andante religioso
Allegreto
Allegro maestoso e vivace

How Lovely Shines the Morning Star, from
Ten Chorale Preludes, op. 68..................Flor Peeters
(1903-)

Toccata...John Weaver
(1937-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JULIE ZUMSTEG, *cello*

Assisted by:

Irene Peery, *piano*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, April 2, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E Major..............................François Francoeur
(1698-1787)

Adagio Cantabile
Allegro Vivo
Tempo di gavotta
Largo cantabile
Gigue: Allegro vivace

Sonate...Claude Debussy
(1862-1918)

Prologue
Serenade et Finale

INTERMISSION

Sonata in G Minor, op. 19......................Sergey Rakhmaninov
(1873-1943)

Lento-Allegro moderato
Allegro scherzando
Andante
Allegro mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JEAN HILL, *violin*

Student of Percy Kalt

Assisted by:

Chester W. Hill, *piano*

in

SENIOR STUDENT RECITAL

6:00 p.m.
Thursday, April 3, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Duo Sonata in A Major for Violin and Piano,
op. 162....................................Franz Schubert
(1797-1828)

Allegro moderato
Scherzo: Presto
Andantino
Allegro vivace

Violin Concerto No. 3 in B Minor, op. 61.........Camille Saint-Saëns
(1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso--Allegro non troppo

Polonaise brillante No. 2 in A Major,
op. 21....................................Henryk Wieniawski
(1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SUE LAMBERT, *violin*

Assisted by:

Jayne Galloway, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, April 3, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Romance in F Major, op. 11............................Antonin Dvorak
(1841-1904)

Caprices, op. 1......................................Nicolò Paganini
(1782-1840)

No. 13: Allegro
No. 17: Andante

Second Sonata...Charles Ives
(1874-1954)

Autumn
In the Barn
The Revival

INTERMISSION

Sonata No. 9, op. 47 "Kreutzer".................Ludwig van Beethoven
(1770-1827)

Adagio sostenuto--Presto
Andante con variazioni
Finale: Presto

Scherzo-Tarantella, op. 16........................Henryk Wieniawski
(1835-1880)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELIZABETH KLYTSEROFF, *piano*

SUSAN LEAVITT, *piano*

Students of Mona Smith

in

JOINT STUDENT RECITAL

8:00 p.m.
Thursday, April 3, 1986
Room 251
N. Eldon Tanner Building

PROGRAM

Sonata No. 21 in F Major, Hob XVI/23.............Franz Joseph Haydn
(1732-1809)

Allegro
Adagio
Finale Presto

Elizabeth Klytseroff

Sonata in A Major, op. 120.....................Franz Peter Schubert
(1797-1828)

Allegro moderato
Andante
Allegro

Susan Leavitt

French Suite No. 5 in G Major, BWV 816........Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Gigue

Elizabeth Klytseroff

Nocturne in B-flat Minor, op. 9, no. 1.....Frédéric François Chopin
(1810-1849)

Susan Leavitt

Capriccio in F-sharp Minor, op. 76, no. 1..........Johannes Brahms
(1833-1897)

Intermezzo in B Minor, op. 119, no. 1..............Johannes Brahms

Elizabeth Klytseroff

Danzas Argentinas........................Alberto Evaristo Ginastera
(1916-   )

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Susan Leavitt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

STACY GILCHRIST, *piano*

Student of Paul Pollei

Assisted by:

Paul Pollei, *piano*

in

FRESHMAN STUDENT RECITAL

5:30 p.m.
Friday, April 4, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in C-Sharp Minor, Hob XVI/36.............Franz Joseph Haydn
(1732-1809)

Moderato
Minuetto: Moderato
Allegro con brio

Au bord d'une source................................Franz Liszt
(1811-1886)

Sonata in E Major, op. 14, no. 1..............Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto
Allegro comodo

INTERMISSION

Concerto in A Major, K. 488................Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Paul Pollei, *piano*

Episodes, op. 12..............................Sergei Prokofiev
(1891-1953)

Rigaudon
Capriccio
Prelude
Scherzo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONY ORCHESTRA

A. Harold Goodman, *conductor*
Deborah Jackson, *assistant*

8:00 p.m.
Thursday, March 13, 1986
Wilkinson Center

Sunday, March 30, 1986
Missionary Training Center

8:00 p.m.
Friday, April 4, 1986
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture, from *La gazza ladra*..................Gioacchino Rossini
(1792-1868)

Symphony No. 2..................................Howard Hanson
(1896-1981)

Adagio

Symphony No. 2..................................Jean Sibelius
(1865-1957)

Allegro Moderato

INTERMISSION

Overture to *Die Geschöpfe des Prometheus*,
op. 43..................................Ludwig van Beethoven
(1770-1827)

Fanfare for the Common Man..........................Aaron Copland
(1900-)

Holberg Suite for Strings..........................Edvard Grieg
(1843-1907)

Prelude (Allegro Vivace)
Air (Andante Religioso)

Festival Overture, op. 96....................Dmitri Shostakovich
(1906-1975)

(The Utah Valley Youth Symphony will join the Symphony for the Festival Overture)

Honoring former conductors of the B.Y.U. Symphony Orchestra

Lawrence Sardoni
Don Earl
David Dalton

SYMPHONY ORCHESTRA
A. Harold Goodman, *conductor*

First Violins

Lani Wilcox, *concertmistress*
Amy Peterson, *principal*
Melanie Bowden
Laurie Brown
Melanee Billings
Derik Gibb
Caroline Jorgensen
Corine Jue
Kellie Kimball
Karen Martin
Lisa Maughan
Celeste Morgan
Randy Stout

Second Violins

Terilyn Skanchy, *principal*
Laurie Benson
Annette Boyd
Kay Burton
Tracy Chisholm
Charlotte Colledge
Arline DeDen
Carla Fagerburg
Susan Kabir
Laura Matheson
Juan Mijares
Sandra Rex
Ann Rolfson
Ramona Smith

Violas

Kyle Hooker, *principal*
Sherri Anderson
Jill Bradley
Nancy Christensen
David Crowther
Michele Eatough
Wendy Johnson
Rebecca Poll

Cellos

Cheryl Garrard, *principal*
Carl Anderson
Matthew Asplund
Charis Bean
Ruth Bean
Alicia Milne
Kristen Nelson
Arlene Osborn

Basses

Bill Bearnson, *principal*
Todd Crockett
Thom Herlin
Deborah A. Jackson
John Johnston
Marco Lee
Brian Monasmith

Flutes

Becky Elston
Lea Greve
Lisa Dupree

Oboes

Cindee Anderson
Ellen Lines
Stephen Chesley

Bassoons

Mark Smith
Julie Justis

Clarinets

Marla Marshall
Ruth Handly
Bethany Gratz

Trumpets

Eric Webb
Drew Syphus
David Green

French Horns

Stephen Bunker
Tom Solosko
Keith Bradshaw
Kit Hooker
Catherine Allan
Marni Asplund

Trombones

Eric Christensen
Bradley Wells
Ronda Goss

Tuba

David Smith

Percussion

Craig Bernard
George Gillman
Felicia Dellis

Harp

Debbie Woodwell

Staff

Melanie Bowden-Secretary
Alicia Milne-Public Relations
Kay Burton-Librarian/Manager

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBERT WADE HARTLEY, *piano*

Student of Jeffrey Shumway

in

FRESHMAN RECITAL

8:30 p.m.
Friday, April 4, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Major, op. 10, no. 2................Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto
Presto

Scherzo in B Minor, op. 20..................Frédéric François Chopin
(1810-1849)

INTERMISSION

Concerto in G Major....................................Maurice Ravel
(1875-1937)

Allegramente
Adagio assai
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RUSSELL PAUL SORENSEN, *piano*

Student of Irene Peery

in

SOPHOMORE RECITAL

6:00 p.m.
Friday, April 4, 1986
Room 151
N. Eldon Tanner Building

PROGRAM

Sonata in C Major, op. 2, no. 3.................Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Scherzo
Allegro assai

INTERMISSION

Le Tombeau de Couperin..............................Maurice Ravel
(1875-1937)

Forlane
Rigaudon
Menuet
Toccata

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JENNIFER ANNE SORENSEN, *piano*

Student of Irene Peery

in

JUNIOR RECITAL

5:30 p.m.
Monday, April 7, 1986
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major, L. 345.........................Domenico Scarlatti
(1685-1757)

Sonata in F Major, K. 332....................Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegro assai

INTERMISSION

Sonata No. 7, op. 83................................Sergey Prokofiev
(1891-1953)

Allegro Inquieto

Concerto in D Minor, op. 23, no. 2..................Edward MacDowell
(1860-1908)

Larghetto calmatto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRENDA ROBINSON, *piano*

Student of Doug Humphreys

in

STUDENT RECITAL

6:00 p.m.
Friday, May 2, 1985
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in D Major, K. 576 Allegro Adagio Allegretto	Wolfgang Amadeus Mozart (1756-1791)
Polonaise in F-sharp Minor, op. 44	Frédéric François Chopin (1810-1849)
Ballade in F Major, op. 38	Frédéric François Chopin

INTERMISSION

Oiseax tristes, from *Miroirs*	Maurice Ravel (1875-1937)
Third Piano Sonata, op. 35 Allegro moderato Allegro grazioso Andante sostenuto--Subito allegro	Robert Muczynski (1929-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

GINA SCOW, *piano*

Student of Mona A. Smith

in

PREPARATORY RECITAL

6:00 p.m.
Saturday, May 3, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in B-flat Major, K. 333
Allegro
Andante cantabile
Allegretto grazioso

Wolfgang Amadeus Mozart
(1756-1791)

Prelude and Fugue in B-flat Major, from
Das Wohltemperirte Clavier, I,
BWV 866

Johann Sebastian Bach
(1685-1750)

Etude in C Minor, op. 25, no. 12

Frédéric François Chopin
(1810-1849)

INTERMISSION

Rhapsody in Blue

George Gershwin
(1898-1937)

Concerto in G Minor, op. 22
Andante sostenuto

Camille Saint-Saëns
(1935-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HEIDI HALES

and

KELLY POTTER JOHNSON

Students of J. J. Keeler

in

JOINT ORGAN RECITAL

8:00 p.m.
Saturday, May 10, 1986
Provo Tabernacle

PROGRAM

Bell Symphony	Henry Purcell (1659-1695)
Trumpet Tune	Henry Purcell
Von Himmel hoch, da komm ich her	Johann Pachelbel (1653-1706)
Toccata in D Minor (Dorian), BWV 538	Johann Sebastian Bach (1685-1750)
Ave maris stella, No. 3 "So Now as we Journey, Aid our Weak Endeavor," from *Le vêpres de la vierge*, op. 18	Marcel Dupré (1886-1971)
Suite gothique Menuet	Léon Boëllman (1862-1897)
Choral Improvisation on "Now Thank We All Our God," op. 65, no. 3	Sigfried Karg-Elert (1877-1933)

Kelly Potter Johnson, *organ*

Fanfare	John Cook (1875-1960)
Sonata No. 2, op. 65, no. 2 Grave Adagio	Felix Mendelssohn (1809-1847)
Sinfonia, from Cantata "Wir Danken Dir Gott," BWV 29	Johann Sebastian Bach
Maestoso in C-sharp Minor, op. 16, no. 1	Louis Vierne--Schreiner (1870-1937)
Suite gothique Prière à Notre-Dame Toccata	Léon Boëllmann

Heidi Hales, *organ*

BY MARK HARELIK

Conceived by Mark Harelik
and Randal Myler
Directed by Randal Myler
Scenic Design by Kevin Rupnik
Lighting Design by Charles Macleod
Costume Design by Andrew V. Yelusich

THE IMMIGRANT

A HAMILTON COUNTY ALBUM

Sponsored by
Mountain Bell

This production is dedicated to Haskell Harelik who, at the age of 97, still resides in Hamilton County, Texas. This is his story and our story.

THE CAST

Haskell Harelik	MARK HARELIK
Ima Perry	DEE MAASKE
Milton Perry	MICHAEL WINTERS
Leah Harelik	ADRIENNE THOMPSON

TIME: 1909 through today.
PLACE: The immigrant's journey begins in the tiny Jewish villages of Russia and ends (where our play begins) in Hamilton County, Texas.

There will be one ten-minute intermission.

Audio Visual Production Services	Cimarron Productions, Donald Cohen
Audio Visual Technical Systems Design	Robert Stevens and Associates

The taking of photographs and the use of recording equipment is strictly forbidden in the theatre. No beepers are allowed in the theatre. If you are expecting an emergency call, please notify the house manager.

Produced by the
Denver Center Theatre Company
Donovan Marley, Artistic Director
a division of
The Denver Center For The Performing Arts

HARELIK

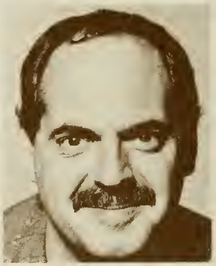
MARK HARELIK *(Haskell Harelik)*
Mark Harelik has been both a featured actor and playwright with the Denver Center Theatre Company for the past two seasons.

MAASKE

DEE MAASKE *(Ima Perry)*
Dee Maaske joins the Denver Center Theatre Company for the first time with her role in this touring production of the Immigrant. She has been seen in theatres around the nation including the past two seasons with the Oregon Shakespearean Festival where she played Big Mama in *Cat on a Hot Tin Roof*, Gratiana in *The Revenger's Tragedy*, and Stella in *Light Up the Sky*. For the Arizona Theatre Company she has played Mrs Gibbs in *Our Town*, Hester Solomon in *Equus*, and Elimire in *Tartuffe*. Dee was recently seen on network television playing opposite Bruce Boxleitner in *I Married Wyatt Earp*.

THOMPSON

ADRIENNE THOMPSON *(Leah Harelik)*
Adrienne Thompson was first seen by Denver audiences during the Denver Center's 1984-85 season where she developed the roles of Leah Harelik in the premiere production of *The Immigrant* and Susie Balis in the PrimaFacie I reading of *A Woman Without A Name*. She re-created both roles in the 1986-87 season in addition to ensemble appearances in *Christmas Miracles* and *The Cherry Orchard*. Adrienne appeared during the 1984 summer season of the Utah Shakespeare Festival as Cressida in *Troilus* and Cressida and Miranda in *The Tempest*.


WINTERS

MICHAEL WINTERS *(Milton Perry)*
Michael Winters joined the Denver Center Theatre Company for the 1984-85 season where he played Tony in *They Knew What They Wanted*, Joe in *The Time of Your Life*, and Signarelle in *Don Juan*. During PrimaFacie I he developed the role of Samuel Hauser in *Pleasuring Ground*. For the 1985-86 season Michael played the roles of Truman Everts in *Pleasuring Ground*, Alfred Doolittle in *Pygmalion*, and Lopakhin in *The Cherry Orchard*. In addition to directing for PCPA Theaterfest, Michael has appeared in major roles with the Oregon Shakespearean Festival and with the American Conservatory Theatre in San Francisco as both an actor and director.

RANDAL MYLER *(Director)*
Randal Myler directed the Denver Center Theatre Company's touring productions of *Quilters*, *Purlie* and *The Apple Tree*, in addition to productions he has staged for the DCTC's Space and Source theatres. Trained at the University of Alberta, he is also a 13-year veteran of the PCPA Theaterfest in California, where he played 50 roles and directed numerous productions, including *Jacques Brel Is Alive and Well*, *Wait Until Dark*, *Bleacher Bums*, and *The Me Nobody Knows*. Randal has also written for the stage and his long list of adaptations includes Sandburg's *The People, Yes!*, Capote's *A Christmas Memory*, and Dickens' *A Christmas Carol*.

A MESSAGE FROM MOUNTAIN BELL . . .

Mountain Bell is pleased to help bring "The Immigrant: A Hamilton County Album" to you as part of our effort to promote the arts. As a major employer, corporate citizen and resident of our state, we believe it is our responsibility to promote the quality of life and to stimulate the vitality of the communities we serve. It is truly a pleasure to help bring quality theatre arts to your town. We hope you enjoy "The Immigrant" as much as we have enjoyed helping with its presentation.

ABOUT THE PLAY

The Immigrant: A Hamilton County Album was scheduled for production before there was a play to produce. The Denver Center Theatre Company lost the rights to a piece that was a part of the 1985 lineup. Artistic Director Donovan Marley asked Randal Myler and Mark Harelik to develop a piece to replace the one lost. Discussion followed between the three of them in which the concept surfaced of a play based on the life of Mark's grandfather. Marley was convinced that the project should be pursued. Mark then disappeared with a stack of legal pads, a few pens, his knowledge of theatre and his memories of growing up around his grandfather. Twenty-three days later he presented the play's first draft, which is, esentially, the play you are seeing. Four months after that *The Immigrant* performed for its first audience in the Source theatre. Marley said of this process, "This is indicative of the way we will always work in this theatre company: the artists come first and then the project. This play grew out of years of developing an artistic ensemble. We will see more and more of this kind of thing as the years go on." Donovan, Randy and Mark have worked together for more than a decade at the PCPA Theaterfest before coming to the Denver Center Theatre Company two years ago.

The Immigrant: A Hamilton County Album was first performed in February of 1985 in the Source, the Denver Center Theatre Company's 156-seat theatre dedicated to new American plays, where it played to sold-out houses. This past season it was revived in the Space, a 407-seat theatre-in-the-round and sold out again. *The Immigrant* was chosen for circulation by "Plays in Process," a project of Theatre Communications Group Inc., the national organization for the nonprofit professional theatre, and appeared this spring in the DCTC's first published anthology of new American plays titled *PrimaFacie 1985*. The play is being produced in Chicago by Wisdom Bridge in May 1986, and additional productions are being negotiated for the Mark Taper Forum in Los Angeles and an Off-Broadway production in New York. The Denver Center Theatre Company will tour the West with *The Immigrant* again in 1988 with support from the Western States Arts Foundation.

DENVER CENTER THEATRE COMPANY

Donovan Marley Artistic Director

Sarah Lawless
Executive Director

Barbara Sellers
Producing Director

J. Steven White
Acting Conservatory Director

TOUR STAFF

James Schwartzkopff	Tour Director
Don Gilmore	Company Manager
Lyle Raper	Stage Manager
Christopher C Ewing	Assistant Stage Manager
Charles MacLeod	Electrician
Glenn Turner	Carpenter
Janet S Morris	Wardrobe

These persons and organizations are directly responsible for the completion of this production:

Colorado Visual Aids, Ron Fundingsland
Fuller and Company
The Center for Judaic Studies, Denver, Colorado
The Rosenberg Library, Galveston, Texas
The Maritime Museum, Newport News, Virginia
Bobby Swinson, KCLW, Hamilton, Texas
The Israel Ruda Family, Denver, Colorado
Mrs. Sara Kasen, Los Angeles, California
The Hamilton County Historical Society
Roger Miller, Editor, and the Hamilton Herald News
The Hamilton Public Library
Our many friends of Hamilton, Texas
The Harelik families throughout Texas

THANK YOU, ONE AND ALL.

Thanks for bringing *The Immigrant* to my community! In order to help The Denver Center continue to produce quality theatre, enclosed is my tax-deductible contribution:

☐$35 ☐$50 ☐$100 ☐$500 ☐$1000 ☐$______

Name________________________________

Street________________________________

City ____________________ State__________Zip________

(Am Ex) (Visa) (MC) ________________ (exp. date)__________

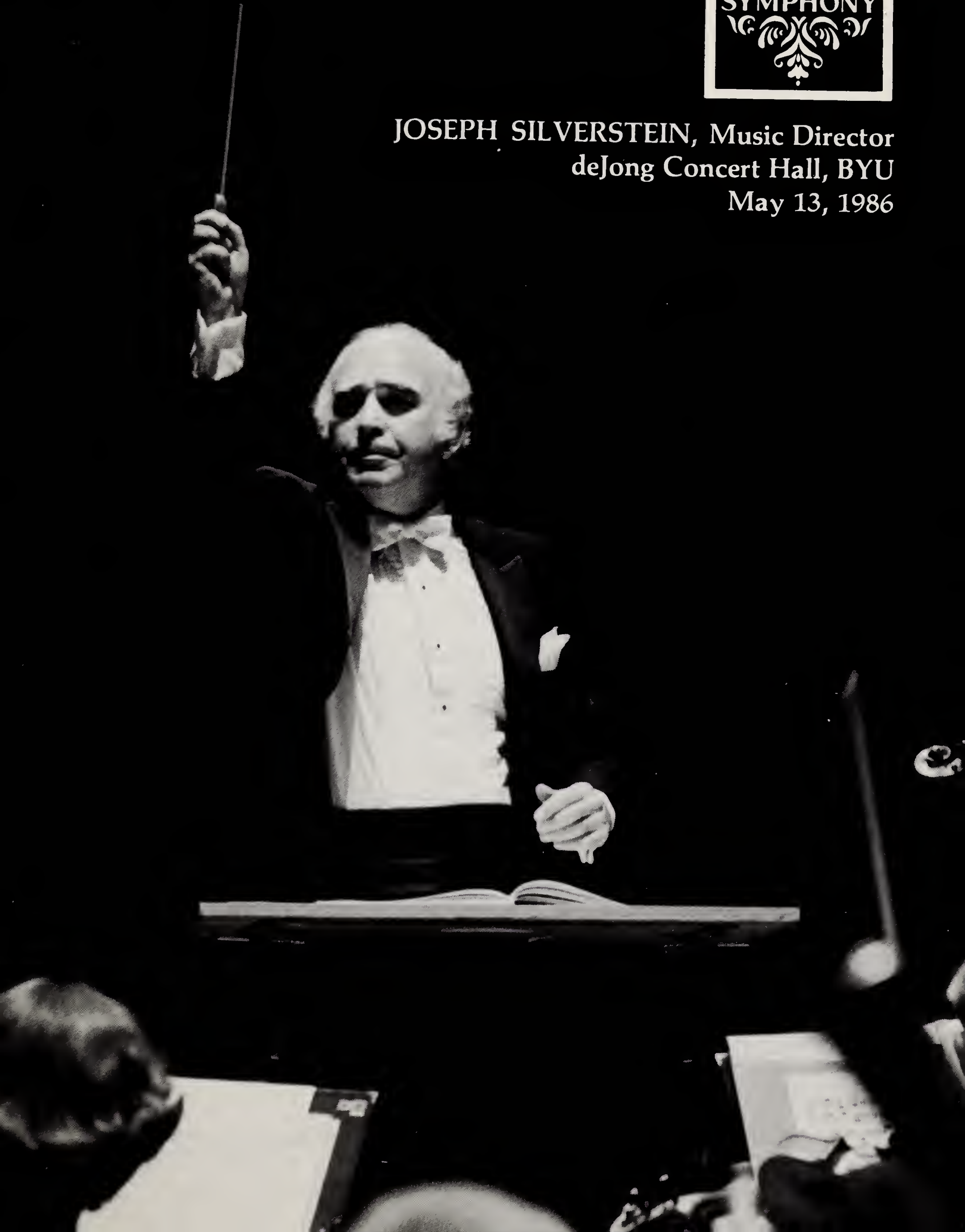
Phone (   )______________

signature ________________________________

Donations of $35 or more entitle you to The Denver Center News which gives you all the latest news on Denver Center events. Clip and mail to: DCTC, Regional Tour, 1050 13th St., Denver, CO 80204

UTAH SYMPHONY

JOSEPH SILVERSTEIN, Music Director
deJong Concert Hall, BYU
May 13, 1986



Tonight's Program

UTAH SYMPHONY ORCHESTRA

JOSEPH SILVERSTEIN, Conducting

Tuesday, May 13, 1986 — 8:00 p.m.
Brigham Young University

ROSSINI . . . . Overture to "La Gazza Ladra"

BEETHOVEN . . . . . . Symphony No. 1 in C Major

- Adagio molto; Allegro con brio
- Andante cantabile con moto
- Menuetto: Allegro molto e vivace
- Adagio; Allegro molto e vivace

*** INTERMISSION ***

TCHAIKOVSKY . . . . *Symphony No. 6 in B minor, "Pathetique"

- Adagio; Allegro
- Allegro con grazia
- Allegro molto vivace
- Adagio lamentoso

*Recorded by the Utah Symphony.

The Utah Symphony is funded in part by grants from the National Endowment for the Arts, the Utah Arts Council, and the Salt Lake City Arts Council.

The Utah Symphony records for Pro Arte and Varese-Sarabande and has recordings available from Angel, Columbia, Vanguard, Vox and RCA.

Steinway is the official piano for the Utah Symphony

1986-87 Utah Symphony Season
deJong Concert Hall, BYU

Thursday, September 4, 1986

JOSEPH SILVERSTEIN, Conducting

"A peer among peers in his conducting." *Chicago Sun Times.*

HAYDN: Symphony No. 96, "The Miracle"
BARBER: Second Essay for Orchestra
BRAHMS: Symphony No. 2

We open our season with wonderful orchestral showpieces — a brilliant Barber and a powerful Brahms.

Thursday, November 20, 1986

JOSEPH SILVERSTEIN, Conducting

"He drew from the players a lyrical, radiant sound eminently suited to both the works and the evening." *Chicago Tribune.*

UTAH SYMPHONY CHORUS

"Throughout, one admired the commitment of the singing." *Deseret News.*

Soloists to be announced
BRAHMS: Requiem

An extraordinary statement of humanity, the German Requiem is certainly one of Brahms' most deeply personal and profoundly moving works.

Wednesday, January 14, 1987

THEO ALCANTARA, Guest Conductor

"Alcantara played the score for all its dynamic worth, creating marvelous colors . . . and coaxing the bigger passages to super-exciting levels." *Express News,* San Antoino.

CHARLES CASTLEMAN, Violin

"A first-rate musical intelligence — fire, brilliance and spirit." *Chicago Tribune.*

MOZART: Symphony No. 35, "Haffner"
BERNSTEIN: Serenade
FALLA: Suite from "The Three-Cornered Hat"

Theo Alcantara, music director of the Phoenix Symphony and a rising star of the podium, makes his Utah Symphony debut. The concert includes lighthearted ballet music by Manuel de Falla; Charles Castleman solos in Bernstein's "Serenade."

Thursday, March 12, 1987

Utah Symphony Chamber Orchestra
(Program to be announced)

Watch for your 1986-87 season
brochure in mid-July. Call
378-6340 to be placed on our

UTAH SYMPHONY
SUMMER

SYMPHONY HALL—8 p.m. Fridays • Great Acoustics & Reserved Seats
DEER VALLEY—7 p.m. Saturdays • Twilight Concerts on the Grassy Slopes
SNOWBIRD—4 p.m. Sundays • Plaza Seating in the Alpine Air

Met Soprano Star
ROBERTA PETERS
Joseph Silverstein, Conducting
Viennese & operatic favorites, including the *Blue Danube Waltz* and works by Verdi, Donizetti, Lehar, Handel & Rossini

July 11, 12 & 13

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Deer Valley ____ @ $10 = $ ______
Snowbird ____ @ $10 = $ ______

Guest Conductor
MITCH MILLER
Sentimental selections, from *Romeo & Juliet* to *Stella by Starlight* and a rousing sing-along

July 18, 19 & 20

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Deer Valley ____ @ $10 = $ ______
Snowbird ____ @ $10 = $ ______

Norman Leyden, Guest Conductor
HITS OF THE ROARING 20'S
Singin' In The Rain, Charleston, Strike Up The Band and other hits from the past—with tenor Todd Lucich & the Utah Symphony Chorus

July 25, 26 & 27

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Deer Valley ____ @ $10 = $ ______
Snowbird ____ @ $10 = $ ______

Christie Lundquist, Clarinet
IN THE FIEDLER FASHION
Newton Wayland guest conducts his original Boston Pops arrangements for a delightful evening of light-hearted music

August 1 & 3

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Snowbird ____ @ $10 = $ ______

Fourth Symphony
BEETHOVEN
Including the *Leonore Overture No. 3*
Charles Ketcham, Conducting
Bachauer Silver Medal Winner, Piano

August 8, 9 & 10

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Deer Valley ____ @ $10 = $ ______
Snowbird ____ @ $10 = $ ______

Tchaikovsky's
1812 OVERTURE
Including other Russian favorites by Rachmaninoff & Prokofiev
Charles Ketcham, Conducting

August 15 & 17
Also on August 16 at Snowbird

Symphony Hall ____ @ $10, 12 or 15 = $ ______
Snowbird (Sat.) ____ @ $10 = $ ______
Snowbird (Sun.) ____ @ $10 = $ ______

Purchase 6 or more tickets any combination—20% off!

Grand Total $ ______ Less 20% $ ______ Amount Enclosed $ ______
Name, Address, Phone Number ______
______ Check Enclosed ______
Credit Card (3% Charge) Type ______ No. ______ Exp. Date ______

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Clip & return to the Symphony Hall Box Office, 123 W. South Temple, S.L.C., 84101 533-6407

In the Fiedler Fashion will also be performed here at the deJong Concert Hall
Saturday, August 2 • 8:00 p.m. • $6 & $8

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

Presents

THE SUISSE ROMANDE RADIO CHOIR

and

THE PRO ARTE CHOIR OF LAUSANNE
ANDRÉ CHARLET, CONDUCTOR

JOANN OTTLEY, *soprano*
LAURA GARFF, *mezzo-soprano*
STANFORD OLSEN, *tenor*
CHARLES METTEN, *narrator*

ORCHESTRA CONSISTING OF BYU FACULTY

16 May 1986 8:00 P.M.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Arthur Honegger's *Le Roi David* (King David) for Choir and Orchestra--a symphonic psalm in three parts based on a drama by René Morax

First Part
- Introduction
- The Song of David, the shepherd (contralto solo)
- Psalm: "All Praise to Him" (mixed chorus)
- Fanfare and Entry of Goliath
- Song of Victory (mixed chorus)
- March
- Psalm: "In the Lord I put my faith" (tenor solo)
- Psalm: "O! had I wings like a dove" (soprano solo)
- Song of the Prophets (male chorus)
- Psalm: "Pity me, Lord" (tenor solo)
- Saul's Camp
- Psalm: "God the Lord shall be my light" (mixed chorus)
- Incantation of the Witch of Endor
- March of the Philistines
- Lament of Gilboa (soli and women's chorus)

Second Part
- Song of the Daughters of Israel (Soprano solo and women's chorus)
- The Dance before the Ark (soli and chorus)

Third Part
- Song: "Now my voice in song up-soaring" (mixed chorus)
- Song of the Handmaid (contralto solo)
- Psalm of Penitence (mixed chorus)
- Psalm: "Behold in evil I was born" (mixed chorus)
- Psalm: "Oh, shall I raise my eyes?" (tenor solo)
- The Song of Ephraim (soprano solo and women's chorus)
- March of the Hebrews
- Psalm: "Thee will I love, O Lord" (mixed chorus)
- Psalm: "In my distress" (mixed chorus)
- The Crowning of Solomon
- The Death of David (soprano solo and mixed chorus)

LE CHOEUR DE LA RADIO SUISSE ROMANDE (THE SUISSE ROMANDE RADIO CHOIR)

This ensemble was founded in 1946 under the name "Choeur mixte de Radio-Lausanne" ("Mixed Choir of Radio-Lausanne"). It was then directed by Frank Guibat and performed chiefly in radio broadcasts such as "Airs du temps" (a contemporary music program) without neglecting, however, the "classical" composers.

In 1958, André Charlet succeeded Frank Guibat and since then the activities of the new "Choeur de la Radio suisse romande" have proliferated.

Today the choir does fifteen to twenty recordings or recorded public concerts annually. It has sung under the direction of the most prestigious conductors and with orchestras such as the Orchestre de chambre de Lausanne (Lausanne Chamber Orchestra), the Orchestre de la Suisse romande (Suisse Romande Orchestra), the Orchestre National de l'ORTF (National Orchestra of French Television-Radio), and the Orchestre de la Radio suisse italienne (Suisse Italienne Radio Orchestra).

The ensemble has also performed in several recordings on the DECCA label under the direction of maestro Ernest Ansermet.

The Choeur de la Radio suisse romande is regularly invited to perform in subscription concerts of the two principal orchestras of French Switzerland (the Orchestre de la Suisse romande and the Orchestre de chambre de Lausanne), as well as at the Diorama de la Musique contemporaine (Diorama of Contemporary Music) and various international festivals.

The demands of radio production require a radio choir with very eclectic capabilities, embracing all of the periods of music history. But the technical ability thus acquired by the singers has predisposed this ensemble to the contemporary and avant-garde repertoire, which is so dangerous for the voices.

CHOEUR PRO ARTE DE LAUSANNE (PRO ARTE CHOIR OF LAUSANNE)

Many conductors have attained notoriety by creating their own ensembles. At barely twenty years of age, André Charlet gathered a troop of enthusiastic comrades and founded the Youth Choir of the Vaudois National Church at the request of pastor Albert Girardet in 1947. Through his demand for quality--until then unknown in vaudois territory--as an ensemble made up of nonprofessional singers can hope to attain. they became the Choeur Pro Arte de Lausanne, and appear regularly in the concerts of the Orchestre de la Suisse romande, at the side of the Choeur de la Radio suisse romande. Their collaboration has been acclaimed in many recordings, beginning under the direction of Ernest Ansermet and continuing with Wolfgang Sawallisch and, later, Horst Stein. The Choeur Pro Arte de Lausanne has appeared in numerous festivals: Athens, Lourdes, Stresa, Schafthouse, Besançon, Saint-Donat, Montreux, and Lausanne. From Bach to Honegger, it has sung, under the direction of André Charlet and others, most of the great works of the repertoire.

ORCHESTRA MEMBERS

Ron Brough, *percussion*
K. Newell Dayley, *trumpet*
Niel Fockel, *trumpet*
Gaylen Hatton, *horn*
David Johnson, *bass*
David Kern, *flute and piccolo*
Richard Long, *trombone*
Harrison Powley, *timpani*
David Randall, *clarinet*
Ray Smith, *clarinet*
Darrell Stubbs, *oboe and English horn*
Ted Wight, *flute*
Mack Wilberg, *piano*
Clayton Williams, *celeste*
Glen Williams, *bassoon*
Brett Zumsteg, *harmonium*
Julie Zumsteg, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JUDY FLETCHER, *violin*

Student of Barbara Williams

Assisted by:

Jayne Galloway, *piano*
Barbara Williams, *violin*

in

STUDENT RECITAL

7:30 p.m.
Tuesday, May 20, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata, M. 8

César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo--Fantasia
Allegretto poco mosso

Etudes-caprices, op. 18

Henryk Wieniawski
(1835-1880)

Andante
Tempo di saltarella, ma non troppo vivo

Barbara Williams, *violin*

INTERMISSION

Concerto No. 3 in B Minor, op. 61

Camille Saint-Saëns
(1835-1921)

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso--Allegro non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LeeAnn Jolley, *violin*

Student of Percy Kalt

Assisted by:

Jacqueline Child, *piano*
Jeffrey Romero, *piano*

in

SENIOR RECITAL

6:00 p.m.
Thursday, May 22, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Violin Sonata No. 1 in D Major, op. 12
Ludwig van Beethoven
(1770-1827)

Allegro con brio
Tema con variazioni
Rondo: Allegro

Jeffrey Romero, *piano*

INTERMISSION

Concerto for Violin and Orchestra, op. 14
Samuel Barber
(1910-1981)

Allegro
Andante

Suite populaire espagnole
Manuel de Falla
(1876-1946)

El Paño Moruno
Nana
Canción
Polo
Asturiana
Jota

Jacqueline Child, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

TRACEY IRENE CHISHOLM, *piano*

Student of Robert Smith

in

STUDENT RECITAL

6:00 p.m.
Saturday, May 24, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

	Sinfonia in F Minor, BWV 795	Johann Sebastian Bach (1685-1750)
**	Fantasia in C Minor, K. 475	Wolfgang Amadeus Mozart (1756-1791)
	Sonata in C Minor, K. 457 Allegro Adagio Molto allegro	Wolfgang Amadeus Mozart

INTERMISSION

Ballade in D Minor, op. 10, no. 1	Johannes Brahms (1833-1897)
Nocturne in F-sharp Minor, op. 48, no. 2	Frédéric François Chopin (1810-1849)
Spozalizio, from *Années de pélerinage, IIe année, Italie*, S. 161	Franz Liszt (1811-1886)
Sonatina Allegro con spirito Andante con expressione Allegro vivace	Robert Muczynski (1929-)

** The Fantasia and Sonata will be played as a group. Please hold your applause until after the Sonata.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

NANCY LARSON, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

7:30 p.m.
Saturday, May 24, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Four Impromptus, op. 142
Franz Schubert
(1797-1828)

- Allegro moderato
- Allegretto
- Theme and Variations: Andante
- Allegro scherzando

Sonata in B-flat Major, K. 570
Wolfgang Amadeus Mozart
(1756-1791)

- Allegro
- Adagio
- Allegretto

Sonata No. 2 in D Minor, op. 14
Sergey Prokofiev
(1891-1953)

- Allegro, ma non troppo
- Allegro marcato
- Andante
- Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DOUGLAS HUMPHERYS
PAUL POLLEI
RONALD STAHELI
MACK WILBERG

in

PIANO QUARTET

7:30 p.m.
Wednesday, May 28, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Le Bal, from *Jeux d'enfants*	Georges Bizet (1838-1875)
Pomp and Circumstance March No. 1 in D Major, op. 39, no. 1	Edward Elgar--Carper (1857-1934)
Sonata in One Movement	Bedrich Smetana (1824-1884)
Jugend-Rondo in C Major, B. 73	Bedrich Smetana
Quodlibet on American Folk Tunes	Ingolf Dahl (1912-1970)
Slavonic March in B-flat Major, op. 31	Pyotr Il'yich Tchaikovsky (1840-1893)
Characteristic Pieces The Tranquil Sea Dance of the Marionettes Green Pastures The Holiday	Ettore Pozzoli (1873-1957)
Rákóczy March, from *Hungarian Rhapsodies*, S. 244	Franz Liszt (1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID RANDALL, *clarinet*
and
MACK WILBERG, *piano*

in

FACULTY RECITAL

7:30 p.m.
Thursday, May 29, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Duo for Clarinet and Piano in E-flat Major, op. 15	Norbert Burgmuller (1810-1836)
Four Hebrew Pieces in the Form of a Suite	
To the Wedding	Fitelberg--Bellison
Grandmothers stories	Weinberg--Bellison
Hebrew Dance	Levenson--Bellison
The Maypole	Weinberg--Bellison
Sonatina for Clarinet Solo, op. 27	Miklós Rózsa (1907-)
Tema con variazioni: Poco animato--Più vivo--Meno mosso--Allegro vivo--Allegretto scherzando--Andante sostenuto e rubato--Tranquillo--Tema	
Vivo e giocoso	
Sonata No. 2 for Clarinet and Piano, op. 120, no. 2	Johannes Brahms (1830-1897)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAMES A. MARGETTS, *piano*

Student of Paul C. Pollei

in

STUDENT RECITAL

6:00 p.m.
Saturday, May 31, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ballade in G Minor, op. 23	Frédéric Chopin (1810-1849)
Sonata in F Minor, op. 57, "Appassionata" Allegro assai Andante con moto Allegro ma non troppo	Ludwig van Beethoven (1770-1827)

INTERMISSION

Prelude and Fugue in B Major, from *Das Wohltemperirte Clavier I*, BWV 868	Johann Sebastian Bach (1685-1750)
Sonata in E-flat Minor, op. 26 Allegro energico Allegro vivace e leggero Adagio mesto Fuga: Allegro con spirito	Samuel Barber (1910-1981)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PAULA LANDON, *soprano*

and

JULIE LANDON, *soprano*

Students of Margaret Woodward

Assisted by:

Steven Erickson, *piano*
Janet Bensing, *harp*

in

JOINT STUDENT RECITAL

7:30 p.m.
Tuesday, June 3, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

I

Laudamus Te, from *Gloria*
Antonio Vivaldi
(1678-1741)

Sound the trumpet
Henry Purcell
(1659-1695)

II

Ave Maria, from *Otello*
Giuseppe Verdi--Huguelet
(1813-1901)

O Divine Redeemer
Charles Gounod
(1818-1893)

The King of Love My Shepherd Is
Harry Rowe Shelley
(1858-1947)

Ellens Gesang III (Hymne an die Jungfran), D. 839, "Ave Maria"
Franz Schubert--Finley
(1797-1828)

Steven Erickson, *piano*

III

Vilia, from *Die lustige Witwe*
Franz Léhar
(1870-1948)

Di tale amor, from *Il trovatore*
Giuseppe Verdi

Quando me'n vo', from *La bohème*
Giacomo Puccini
(1858-1924)

Paula Landon, *soprano*
Janet Bensing, *harp* Steven Erickson, *piano*

IV

Deh vieni non tardar, from *Le nozze di Figaro*, K. 492
Wolfgang Amadeus Mozart
(1756-1791)

So anch'io la virtù magica,
from *Don Pasquale*
Gaetano Donizetti
(1797-1848)

Always Through the Changing,
from *The Ballad of Baby Doe*
Douglas S. Moore
(1893-1969)

Julie Landon, *soprano*
Steven Erickson, *piano*

INTERMISSION

V

Prenderò quel brunettino,
from *Cosi fan tutte, K. 588*
Wolfgang Amadeus Mozart

Sous le dôme épais, from *Lakmé*
Leo Delibes
(1836-1891)

Flower Duet, from *Madama Butterfly*
Giacomo Puccini

Janet Bensing, *harp* Steven Erickson, *piano*

VI

Can't help lovin' dat man, from *Showboat*
Jerome Kern
(1885-1945)

More Than You Know/Without a Song,
from *Great Day*
Vincent Youmans
(1898-1946)

Julie Landon, *soprano*
Steven Erickson, *piano*

VII

All The Things You Are,
from *A Very Warm May*
Jerome Kern

Stranger in Paradise/And This Is My Beloved,
from *Kismet*
Robert Wright
and George Forrest

Paula Landon, *soprano*
Steven Erickson, *piano*

VIII

Medley of Tunes from Disney Movies	Arr. by Paula and Julie Landon, and Steve Erickson
Sisters, from *White Christmas*	Irving Berlin (1888-)

Janet Bensing, *harp* Steven Erickson, *piano*

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

Presents

THE MERRY WIDOW

A delightful operetta detailing the intricacies of romance
and diplomacy in a Paris embassy.

June 4,5,6 & 7
de Jong Concert Hall
Harris Fine Arts Center

CAST

Baron Mirko Zeta Marsovian Ambassador to France	David Warner Peter Van de Graaff *
Valencienne His wife	Jennifer Barton Stephanie Buckley *
Count Danilo Danilowitsch Secretary of the Marsovian Embassy	Kieth Furrows Dennis Todd *
Hanna Glawari Rich young Marsovian widow	Amy Merrill Katrina Millett *
Camille Rosillon	Michael Belnap Tim Brewster *
Vicomte Cascada	Boyd Craig
Raoul de Saint-Brioche	Adam Russell
Njegus, Majordomo of the Marsovian Embassy	Mike Nelson
Zo Zo	Leticia Pizzino Carla Pratt *
Lo Lo	Phyllis Nielsen
Do Do	Nancy Burger
Jou Jou	Janice Taylor
Fru Fru	Susan S. Holland
Clo Clo	Karen Sipherd
Margot	Lisa Ford

* Perform June 5th and 7th.

SYNOPSIS OF SCENES

Act I - The Marsovian Embassy in Paris

Act II - In the Garden of Madame Glawari in Paris

Act III - Maxims Restaurant in Paris

Time: At the turn of the century (1900-1910)

Ladies and Gentlemen of the Parisian and Balkan Society

Michelle Belnap
Lila Burrie
Laurie Cleberg
Debbie Dutson
Amy Greenwood
Annette Goodman
Jan Leavitt
Nancy Marble
Leticia Pizzino
Carla Pratt
Carol Spieker
Allison Stagg
Tracy Turek
Julie Johnson

Steve Knudsen
Ramon Flores
Glenn Marble
Glenn Morell
Mike Nelson
Doug Wallace
David Whiting
Grant Wilson

PROGRAM NOTES

The Merry Widow, a light operetta or musical play as called by its composer Franz Lehár, will be presented in the de Jong Concert hall, June 4 through June 7. The musical play was first produced in Vienna in the *Theater an der Wien* on December 30, 1905 and was played on the continent more than 1,000 times. It soon became known worldwide. In Buenos Aires, Argentina it was performed simultaneously in five different theaters in as many different languages. It was introduced in New York on October 21, 1907 and had 421 performances on its first run.

Franz Lehár was born in Komáron, Hungary, April 30, 1870 and died in Bad Ischl, Austria, October 24, 1948. He had his music instruction from his father and at the Prague Conservatory of Music from 1882-1888. He studied composition with Adenko Fibich in 1885 and in 1887 he was advised by Antonin Dvorak to devote all his time to composition. For a time he was an orchestral musician and conductor before becoming director at the *Theater an der Wien* at Vienna. Other operettas by Lehár are: *The Count of Luxembourg,* (1909), *Gypsy Love* (1910), *Alone at last* (1914), Frederika (1928).

The story of the Merry Widow is concerned with the happy and frivolous life of a Balkan embassy in Paris, France, and a young Marsovian (Marsovia is a fictitious Balkan country) girl Hanna, who is in love with Count Danilo Danilowitsch and though he is in love with her, his uncle will not allow them to marry because royalty is not allowed to marry any one not of royal lineage. Hanna, therefore, accepts a proposal of marriage from the elderly but rich banker Glawari. When he dies, Hanna takes her inherited 20 million and goes to Paris to live a life of ease and luxury. In the meantime, Danilo is assigned to the Paris embassy not knowing that Hanna has come to Paris. He broods over his lost love by spending his time at the famous Parisian restaurant Maxims. Danilo learns of Hanna Glawari's stay in Paris at a party of the embassy in honor of the Marsovian sovereign's birthday. The Marsovian embassador to France, Baron Mirko Zeta, in order to save his country from bankruptcy, tries to persuade Danilo to marry the widow Glawari to protect her fortune from the greedy Frenchmen who are pursuing her. In the meantime, the ambassador's wife, Valencienne, is being pursued by a French playboy, Camille Rosillon, but Valencienne tries to convince him that she is a "dutiful wife" and although she enjoys the attention, encourages him to get married. In the unfolding of the plots, the composer has produced some delightful music which should be pleasing to all.

ORCHESTRA

Violin I

Jean Hill, *concertmaster*
Jeanine deGaston
Lee Ann Jolley
Ann Morrell
Martha Powley
Ken Rogerson
Lisa Stratton
Lani Wilcox

Violin II

Peter Asplund, *principal*
Melanie Bowden
Helen Bresock
Kay Burton
Deborah Jackson
Becky Porter

Violas

Elizabeth Thomas, *principal*
Chris Asplund
Shauna Hansen
Heather Roberts
Ethan Wood

Cellos

Ruth Clay, *principal*
Monika Rosborough
Danny Wallenberg

Basses

Eric Hansen, *principal*
Mark Terrana

Flutes

Sandra Smith, *principal*
Sophia Kepas

Piccolo

Sophia Kepas

Oboes

Cheryl Barnett, *principal*
Dian Bretones

Clarinets

Bill Lee, *principal*
Michael Bowers
Mark Watkins

Bassoons

Cathy Chamberlain, *principal*
Sally Siggard

Trumpets

Evan Bateman, *principal*
Brad Garner
Drew Syphus

Horns

Maralee Palmer, *principal*
Marni Asplund
Vincent Bates
Todd Tenney

PRODUCTION STAFF

Director	Brandt B. Curtis
Conductor	Clyn Barrus
Choreographer and Assistant Director	Marilyn Berrett
Chorus Master	Robert Downs
Technical Director	Bruce Duerden
Assistant	John Shurtleff
Costumes	Norene Pollei
Assistants	Faith St. Clair Loraine Edwards LuWane Cole Teleni Orr
Publicity and Box Office	Paul Duerden
Assistants	Kathleen Clifford Troy Roberts
Programs	Todd Nuttall
Dresser	Tracy Baughman
Makeup	Sheryl Meyers
Props	Marissa Barrett Tammy Jo Willis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBECCA BARNETT, *organ*

Student of Paul C. Pollei

in

STUDENT RECITAL

7:30 p.m.
Friday, June 6, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, Hob. XVI/44 Moderato Allegretto	Franz Joseph Haydn (1732-1809)
Etude in G Major, op. 18, no. 3	Moritz Moszkowski (1854-1925)
Aufschwung, from *Fantasiestücke*, op. 12 no. 2	Robert Schumann (1810-1856)
Hungarian Rhapsody no. 13	Franz Liszt (1811-1886)

INTERMISSION

Passacaglia	Aaron Copland (1900-)
Prelude and Fugue in F-sharp Major, from *Das Wohltemperirte Clavier, I*, BWV 858	Johann Sebastian Bach (1685-1750)
Concerto no. 1 in F-sharp Minor, op. 1 Vivace	Sergey Rachmaninoff (1873-1943)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Mack Wilberg, *director*

and

SYMPHONY ORCHESTRA

Clyn Barrus, *director*

in

CONCERT

7:30 p.m.
Thursday, June 12, 1986
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Sing, Sing, Ye Muses	John Blow (1649-1708)
Like as the hart desireth the waterbrooks	Herbert Howells (1892-1983)
The One Hundred Fiftieth Psalm	Howard Hanson (1896-1981)
Sanctus, from *Mass*	Leonard Bernstein (1918-)
The Best of All Possible Worlds, from *Candide*	Leonard Bernstein--Page

University Chorale

Overture from *Candide*	Leonard Bernstein
Concertino for Tuba and Strings	Arthur Frackenpohl (1924-)

Joel Kimsy, *tuba*

American Salute	Morton Gould (1913-)

Symphony Orchestra

Toward the Unknown Region	Ralph Vaughan Williams (1872-1958)

Combined Choir and Orchestra
Mack Wilberg, *director*

Darest thou now O soul,
Walk out with me toward the unknown region,
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,
Nor voice sounding, nor touch of human hand,
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul,
Nor dost thou, all is a blank before us,
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,
All but the ties eternal, time and space,
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,
In time and space O soul, prepared for them,
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAN MONTEZ, *tenor*

Student of Brandt Curtis

Accompanied by:

Chip Prince, *piano*

in

SENIOR RECITAL

9:00 p.m.
Friday, June 13, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

I

The Pretty Creature	Stephen Storace (1762-1796)
Comfort Ye My People, from *Messiah*	George Frederic Handel (1685-1759)
Every Valley Shall Be Exalted, from *Messiah*	George Frederic Handel

II

Chi m'ascolta il canto usato	Gioacchino Rossini (1792-1868)
Sento nel core	Alessandro Scarlatti (1659-1725)
Amarilli, mia bella	Giulio Caccini (ca. 1545-1618)
Danza, danza, fanciulla gentile	Francesco Durante (1684-1755)

III

Una furtiva lagrima, from *L'Elisir d'Amore*	Gaetano Donizetti (1797-1848)

INTERMISSION

IV

Chantez, riez et dormez	Charles Gounod (1818-1893)
L'ombre est triste	Serge Rachmaninoff (1873-1943)
Still wie die Nacht	Carl Bohm (1844-1920)
Gebet	Hugo Wolf (1860-1903)
Am Rhein, S. 271	Franz Liszt (1811-1886)

V

From Far, From Eve and Morning, from *On Wenlock Edge*	Ralph Vaughan Williams (1872-1958)
E'en as a Lovely Flower	Frank Bridge (1879-1941)
The Daisies	Samuel Barber (1910-1981)
Our Love is Here to Stay	George Gershwin (1898-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RUTH A. CLAY, *cello*

Assisted by

Steven Erickson, *piano*
Clayton Williams, *piano*

Student of Julie Zumsteg

in

SENIOR RECITAL

7:30 p.m.
Friday, June 13, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite No. 2 in D Minor for Solo Violoncello, BWV 1008
Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Minuet I
Minuet II
Gigue

Sonata No. 3 in A Major, op. 69
Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Scherzo: Allegro molto
Adagio cantabile--Allegro vivace

Clayton Williams, *piano*

Andacht, op. 50 no. 3
David Popper
(1843-1913)

Sonata for Violoncello and Piano
Claude Debussy
(1862-1918)

Prologue
Serenade et Finale

Steven Erickson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SOPHIA KEPAS, *flute*

Student of Ted Wight

Assisted by:

Janice Gill, *flute*

in

STUDENT RECITAL

7:30 p.m.
Saturday, June 14, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata no. 7 — George Frideric Handel (1685-1759)

Grave
Allegro
Adagio
Allegro appassianato

Rêverie and Petite Valse — André Caplet (1878-1925)

Fantaisie — Philippe Gaubert (1879-1941)

Sophia Kepas

INTERMISSION

Sonata in G minor, BWV 1020 — Johann Sebastian Bach (1685-1750)

Allegro moderato
Adagio
Allegro

Sonata — Paul Hindemith (1895-1963)

Janice Gill

Duetto No. 2, — Wolfgang Amadeus Mozart--Voxman (1756-1791)

Allegro risoluto
Rondo

Sophia Kepas and Janice Gill

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DEENA WINTERS, *piano*

Student of Robert Smith

in

STUDENT RECITAL

6:00 p.m.
Saturday, June 14, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

French Suite in C Minor BWV 893
Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Saraband
Air
Menuet
Gigue

Sonata No. 4 in E-flat Major, op. 7
Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio
Largo con gran espressione
Allegro--Minore
Rondo--Allegretto e grazioso

INTERMISSION

Prelude in C-sharp Minor, op. 45
Frédéric François Chopin
(1810-1849)

Concons i dansas
Federico Mompou
(1810-1849)

VI
VIII

Two Preludes for Piano
Kent Wheeler Kennan
(1913-   )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAMES C. KASEN, organ

in

SENIOR RECITAL

Student of Brett Zumsteg

7:30 p.m.
Wednesday, June 18, 1986
Assembly Hall
Temple Square

PROGRAM

Mass for the Parishes. . . . . .Francois Couperin
(1668-1733)

Offertoire sur les Grands jeux

Prelude and Fugue in C Major . . . . Georg Böhm
(1661-1733)

Prelude and Fugue in G Major "Great" BWV 541 Johann Sebastian Bach
(1685-1750)

Chorale No. 2 in B Minor . . . . Cesar Franck
(1822-1890)

INTERMISSION

Elf Choralevorspiele, Opus 122. . . . . Johannes Brahms
(1833-1897)

Mein Jesu, der du mich
Schmücke dich, o liebe Seele

Three Moments for Organ . . . . David H. Sargent
(1941-)

I
II
III

Three Chorale Preludes .Paul Manz
(1919-)

Come, Thou Fount of Every Blessing, Set IX, Opus 21
O That I Had a Thousand Voices. Set III. Opus 9
In Thee is Gladness. Set IX, Opus 21

Toccata . . . . .Georgy Mushel
(1909-)

IN CONCERT:

THE PAYSON CIVIC CHORALE

under the direction of

MR. DAVID C. DAHLQUIST

I

Gloria *(from Twelfth Mass)* .... Wolfgang A. Mozart
The Lord's Prayer .... LeRoy J. Robertson
Agnus Dei .... Georges Bizet

Stephen Raff, tenor soloist

Alleluia .... Randall Thompson

II

The Testament of Freedom .... Randall Thompson

- *a.* *The God who gave us Life*
- *b.* *We have counted the Cost*
- *c.* *We fight not for glory*
- *d.* *I shall not die without a Hope*

III

Three songs of America .... Aaron Copland

- a. *Zion's Walls....a revivalist song*
- *b.* *At the River....a hymn tune*
- *c.* *The Promise of Living....from "The Tender Land"*

IV

Shenandoah .... American folksong/ arr. James Erb
Away to America .... Linda Williams
Finale from "The Gondoliers" .... Arthur Sullivan

about the CHORALE:

The Payson Civic Chorale was organized in the spring of 1981 to encourage and foster the performing of choral music in and around the city of Payson, Utah. The group fluctuates between eighty and one hundred members chosen by audition. In the five years of their existence, they have

- received an invitation to perform at the World's Fair in New Orleans, Louisiana which they honored in August, 1984.
- performed Mendelssohn's ELIJAH both at home and in St. George at the historic Tabernacle in spring, 1985.
- begun a traditional MESSIAH sing-a-long each Christmas season in Payson.
- been invited to perform each of the two previous Christmas seasons in the Assembly Hall on Temple Square and have been invited for this coming Christmas season also.
- toured Arizona and California on a performance tour performing by invitation as part of the Mesa LDS Temple Choral series, at the Mormon Batallion Visitor's Center in San Diego and in St. Basil's Cathedral in Los Angeles.

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

Presents

The Vocal Majority

2 July 1986, 8:00 P.M.
de Jong Concert Hall
Harris Fine Arts Center

ACT I

BARBERSHOP HARMONY:
Vocal Majority Style Class of the 80's
Barbershop Quartet FROM TEXAS WITH LOVE
(The Vocal Majority)

ACT II

A Tribute To The Lady:
A Musical Salute to the Statue of Liberty

PROGRAM NOTES

The Vocal Majority was "chartered" as the Dallas Metropolitan Chapter of the Barbershop Music Society in 1972. The group's purpose then--and now--is to be recognized as the finest male choral group in the world. The 140+ chorus has won the Barbershop Music Society's International Chorus Championship four times during the past ten years, and their visit to Utah this week marks their return to the Society's annual International Convention as outgoing (1985) champions.

Although recognized worldwide as the finest singers of the Barbershop music style, the scope of music performed by The Vocal Majority has reached far beyond the rather limited appeal of Barbershop music fans. The chorus has recorded seven record albums which have sold throughout the free world. They have made appearances in Kansas City, Indianapolis, Cincinnati, Minneapolis, Pittsburgh, San Francisco, Los Angeles and Denver during the past five years, and their 1986 performance tours have taken them from Providence, Rhode Island, to Toronto, Canada. Their week-long tour in the Salt Lake Valley will include performances at Park City, a joint concert at Symphony Hall with the Utah Symphony, a performance before 10,000 Barbershop music fans in the Salt Palace, two performances with the Salt Lake Tabernacle Choir in the Tabernacle, and a joint recording with the Mormon Tabernacle Choir for CBS Masterworks Records.

As a non-profit organization, members of The Vocal Majority do not receive direct income from paid appearances. Members sing for the sheer joy of striving for vocal perfection in rehearsals and performances, and for the satisfaction that comes from entertaining audiences in performances and on recordings. Musical Director Jim Clancy--along with his son, Greg, whom you will see tonight in the CLASS OF THE 80's QUARTET--are the only music professionals in the chorus. Jim arranges most of the custom music performed by the chorus, as well as providing much of the inspiration and leadership for the outstanding presentations you will witness tonight.

In addition to the seven album titles available at tonight's show, The Vocal Majority has recently produced two "video albums" for those who would like to take both the sights and the sounds of the chorus home with them tonight.

PERFORMING ARTS SERIES
1986-87

In the Fiedler Fashion
Utah Symphony

Utah Symphony Orchestra

Mormon Tabernacle Choir

John Brandstetter, *baritone*

Alexander String Quartet

Repertory Dance Theatre

Jeffrey Siegel, *piano*

Utah Symphony & Symphony Chorus

Gary Burton Quartet

Theo Alcantara, *conductor*
Utah Symphony

Jeffry Kirschen, *horn*

La Bohème

The King's Singers

Utah Symphony Chamber

David Liptak, *composer/piano*
Catherine Tait, *violin*

SEASON TICKETS ON SALE NOW.

Contact Music Ticket Office
for more information 378-7444.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SCOTT RANSON MILLS, *organ*

Student of J. J. Keeler

in

SENIOR RECITAL

8:00 p.m.
Tuesday, July 8, 1986
Provo Tabernacle

PROGRAM

Passacaglia, BuxWV 161	Dietrich Buxtehude (1637-1707)
Chorale Prelude: Wachet auf, ruft uns die Stimme, BWV 645	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in C Minor, BWV 546	Johann Sebastian Bach

INTERMISSION

Fantaisie in A Major	César Auguste Franck (1822-1899)
Sonata No. 2 for Organ Lebhaft Ruhig bewegt Fugue: Mäßig bewegt, heiter	Paul Hindemith (1895-1963)
Chorale Improvisation: Let All Mortal Flesh Keep Silent (Picardy)	J. J. Keeler (1913-)
Symphonie No. 2, op. 13 no. 2 Finale	Charles Marie Widor (1845-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VIRGINIA BURTON, *piano*

Student of Douglas Humphreys

in

STUDENT RECITAL

7:30 p.m.
Thursday, July 10, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Impromptu in E-flat Major, op. 90 no. 2	Franz Schubert (1797-1828)
Impromptu in A-flat Major, op. 90 no. 4	Franz Schubert
Nocturne in E Minor, op. 62 no. 2	Frédérick François Chopin (1810-1847)
Toccata, op. 15	Robert Muczynski (1939-)

INTERMISSION

Sonata in E Minor, op. 7	Edward Grieg (1843-1907)

Allegro moderato
Andante molto
Alla menuetto ma poco più lento
Molto allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBYN LYNCH, *soprano*

Assisted by:

Emily Mair, *piano*

in

GUEST RECITAL

7:30 p.m.
Tuesday, July 22, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

"Ritorna, o caro," from *Rodelinda*	George Frideric Handel (1685-1759)
"Hark, the ech'ing air," from *The Fairy Queen*	Henry Purcell (1659-1695)
Die Mainacht, op. 43, no. 2	Johannes Brahms
Serenade, op. 70, no. 3	(1833-1897)
I Once Loved a Boy	Arr. by Hughes
The Light of the Moon	
Were You There?	Spirituals
Deep River	
Two arias from *La Boheme*	Giacomo Puccini (1858-1924)
"Habanera," from *Carmen*	Georges Bizet (1838-1875)
Shine Through My Dreams	Ivor Novello (1893-1951)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ARLEN L. CARD, *composition*

Student of Dr. Merrill Bradshaw

in

SENIOR COMPOSITION RECITAL

9:00 p.m.
Tuesday, July 22, 1986
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Saxophone Quartet

I. Displacement
II. Stasis
III. Cohesion

Chandra's Song
Title Song from the Movie

Part of Me
For Jennifer

INTERMISSION

Spare Parts

Charon: for String Quartet

Parihelion

THE YOUNG AMBASSADORS

1985-86 Show Line-up

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INTERMISSION

THE YOUNG AMBASSADORS
1985-86 Show Line-up (continued)

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YOUNG AMBASSADORS (MARK)
TOUR PERFORMANCE SUMMARY
Northern California
January 2 - 14, 1986

No. in Group: 34	Total Audience: 10,800
No. of Performances: 8	Average Audience: 1,350
No. of Special Performances: 5	TV / Radio Audience: 735

DATE	SPONSOR/PERFORMANCE SITE	AUDIENCE
3	Roseville California Stake Hyrum Johnson H.S. Auditorium Sacramento, CA	900
4	San Leandro California Stake Chabot College Auditorium San Lorenzo, CA	1,000
6	Antioch California Stake Pittsburg Creative Arts Center Pittsburgh, CA	1,700
7	Modesto California Stake Modesto H.S. Auditorium Modesto, CA	1,100
8	Fresno California Region Fresno Convention Center Auditorium Fresno, CA	2,300
9	Stockton California Stake Commodore Stockton Theatre Stockton, CA	1,100
10	Stockton California Stake Commodore Stockton Theatre Stockton, CA	800
11	San Raphael California Stake Marin Veteran's Memorial Aud. San Raphael, CA	1,800

DATE	FIRESIDES	AUDIENCE
5	Antioch Stake Evening Devotional Brentwood Ward Chapel	300
12	San Raphael Stake Evening Devotional San Raphael Stake Center	200

DATE	SPECIAL APPEARANCE	AUDIENCE
6	Visit & Impromptu Program Brentwood Community Center	35
10	Visit & Impromptu Program Stockton Nursing Home	100
10	Visit & Impromptu Program Lodi Nursing Home	100

YOUNG AMBASSADORS (MARK)
TOUR PERFORMANCE SUMMARY
South Asia: India, Nepal, Sri Lanka
January 16 - February 20, 1986

No. in Group: 36	Total Audience: 17,330
No. of Performances: 22	Average Audience: 788
No. of Special Performances: 22	TV / Radio Audience: millions

DATE	SPONSOR/PERFORMANCE SITE	AUDIENCE
January 17	Indo-American Society Kala Mandir Auditorium Calcutta	700
18	Indo-American Society Vidya Mandir Auditorium Calcutta	650
20	Indo-American Society Vidya Mandir Auditorium	700
21	Indo-American Society Vidya Mandir Auditorium	700
23	Everest Sheraton Hotel Dinner Show Grand Ballroom Everest Sheraton, Kathmandu	250
24	Everest Sheraton Hotel Grand Ballroom Kathmandu	280
25	Everest Sheraton Hotel Grand Ballroom Kathmandu	250
27	United States Information Service and Nepal Youth Organization Royal Nepal Academy Kathmandu	1,400
29	Hotel Meridien & Innovative Demonstrative Entertainment Arts (IDEA) Napolean Hall, Hotel Meridien New Delhi	350
30	Hotel Meridien & IDEA Student Matinee Napolean Hall New Delhi	700

30	Hotel Meridien & IDEA Napolean Hall New Delhi	450
February		
1	Shruti Mandal Cultural Group and Rajasthan Patrika Newspaper Rabindra Manch Auditorium Jaipur	550
4	Rotary Clubs of Madras West & South West Music Academy Auditorium Madras	1,200
7	Rotary Clubs of Madras West & South West Music Academy Auditorium Madras	1,100
8	Rotary Clubs, Student Matinee Music Academy Auditorium Madras	1,400
8	Rotary Clubs, Evening Benefit Concert Music Academy Auditorium Madras	1,400
11	Sri Lanka Air Force Ex-Servicemen's Association Bandaranaike Memorial International Conference Hall Colombo, Sri Lanka	800
12	Wesley College (Benefit for Charity) B.M.I.C.H., Colombo	1,000
14	Hotel Lanka Oberoi Invitational Grand Ballroom, Lanka Oberoi Colombo	400
17	The Experiment in International Living and the Bombay Madrigal Singer's Organization (B.M.S.O.) Benefit for the Helen Keller Institute Birla Matushri Sabhagar Bombay	950
18	The Experiment & B.M.S.O. Birla Matushri Sabhagar Bombay	1,000
19	The Experiment & B.M.S.O. Birla Matushri Sabhagar Bombay	1,100

DATE	FIRESIDES	AUDIENCE
February 2	New Delhi Society of The Church of Jesus Christ of Latter-day Saints - Evening Devotional Jawaharlal Nehru University Lecture Hall, New Delhi	60
9	Madras Society of The Church of Jesus Christ of Latter-day Saints - Worship Service Adayar Park Hotel Banquet Room, Madras	35 + 15
10	Colombo Branch of The Church of Jesus Christ of Latter-day Saints - Evening Devotional (50 min.) Colombo Branch Meeting Place, Colombo	40

DATE	TV/MEDIA APPEARANCES	AUDIENCE
January 23	Nepal Television Videotaped Hotel Performance, Broadcasted a few days later on new network of three weeks.	(6,000)
February 7	Videotaping for Subsequent National Broadcast. SOLIDAIRE DIGIVISION ELECTRONICS P. LTD., Madras	
18,19	Videotaping for Subsequent National Broadcast. CADBURY'S LTD., Bombay	
June 21 & 28	Broadcast on India national TV network	millions

DATE	SPECIAL APPEARANCE	AUDIENCE
January 18	Visit & Impromptu Program (15 minutes) Krishna Conscience Society, Calcutta	30
19	Sightseeing Impromptu Program (10 minutes) Indian Museum, Calcutta	80
20	Visit & Impromptu Program (15 minutes) Residence of Mother Theresa & Sisters	100
20	Visit & Impromptu Program (10 minutes) Mother Theresa's Orphanage & Child Care Home	200
20	Visit & Impromptu Program (20 minutes) Mother Theresa's Home for the Dying	70

20	Street Naming Ceremony Participation (10 minutes) "Martin Luther King Street" Ceremony, Calcutta Mayor of Calcutta, U.S. Embassy Officials	200
21	Visit & Impromptu Program for Students Loreto House Convint College, Calcutta	200
22	Arrival & Welcome Ceremony with Nepal Youth Organization (10 minutes) Kathmandu International Airport	100
24	Sightseeing & Impromptu Program Patan Spinning Mill, Patan, Nepal	50
26	Sightseeing & Impromptu Program Bhaktapur Durba Square, Bhaktapur, Nepal	150
February 6	Adayar Park Hotel Dinner Show The Residency Resteraunt, Madras	80
9	Visit & Exchange Program with Children HOINA Home for Children, near Madras	30
10	English Classes, Sponsored by Colombo Branch of The Church - Evening Devotional (45 min.) Y.M.C.A., Colombo	100
10	Dinner Party & Impromptu Program (15 min.) Home of R. Abeydeera, Ex-Servicemen's Association	80
11	Dinner Party & Impromptu Program (15 min.) Home of D. Van Cuylenberg, Ex-Servicemen's Assoc.	60
12	Dinner Party & Impromptu Program (15 min.) Home of M. De Silva, Ex-Servicemen's Assoc.	60

YOUNG AMBASSADORS (MARK)
Regional Performances

DATE	SPONSOR/PERFORMANCE SITE	LENGTH	AUDIENCE
Oct. 18	BYU Alumni Telefest Summit International Studios Orem, UT	10 min.	500
Oct. 23	Westcon Sheraton Hotel Salt Lake City, UT	45 min.	120
Nov. 9	Sandy Cresent West Stake Union Middle School Sandy, UT	90 min.	900
Nov. 18	Butler Middle School PTA Butler Middle School Sandy, UT	90 min.	800
Nov. 21	Chief Foundation Pocatello High School Aud. Pocatello, ID	90 min.	1,800
Nov. 22	Chief Foundation Pocatello High School Aud. Pocatello, ID	90 min.	1,800
Dec. 2	Bountiful Rotary Viewmont High School Bountiful, UT	90 min.	1,000
Feb. 25	Dixon Jr. High School PTA Provo High School Provo, UT	90 min.	400
Aug. 26	Springville World Folkfest ELWC Ballroom Provo, UT	10 min.	1,000

YOUNG AMBASSADORS - RANDY
TOUR PERFORMANCE SUMMARY
Montana and Canada
March 14 - 23, 1986

No. in Group: 28

No. of Performances: 13

No. of Special Performances: 1

Total Audiences: 13,120

Average Audience: 1,009

TV / Radio Audience: 6,000

DATE	SPONSOR / PERFORMANCE SITE	AUDIENCE
March 14	Independent School Billings, MT	400
14	Bitteroot School Billings, MT	300
14	Sandstone Elementary Billings, MT	200
14	Beartooth Elementary Billings, MT	400
14	Billings MT East Stake Skyview High School Billings, MT	1,200
15	Great Falls MT Stake Great Falls Civic Center Great Falls, MT	1,700
17	Kalispell MT Stake Flathead High School Kalispell, MT	1,800
18	Red Deer AL Stake Red Deer Memorial Center Red Deer, AL	770
19	Calgary AL South Stake Calgary Center for Performing Arts Calgary, AL	1,600
19	Calgary AL South Stake Calgary Center for Performing Arts Calgary, AL	1,700
20	Lethbridge AL East Stake Exhibition Pavilion Lethbridge, AL	1,500

21	Taber AL Stake Medicine Hat College Theatre Medicine Hat, AL	550
22	Helena MT Stake Helena Middle School Helena, MT	1,000

DATE	TV/MEDIA APPEARANCES	AUDIENCE
March 14	Channel 8 TV Billings, MT	6,000

DATE	FIRESIDES	AUDIENCE
March 16	Great Falls Stake Great Falls, MT	1,000

YOUNG AMBASSADORS - RANDY
TOUR PERFORMANCE SUMMARY
Japan, People's Republic of China, Hong Kong, Taiwan
April 22 - May 25, 1986

No. in Group: 36	Total Audiences: 37,334
No. of Performances: 22	Average Audience: 1,697
No. of Special Performances: 18	TV/Radio Audience: 44,000,000

DATE	PERFORMANCE SITE	AUDIENCE
April 24	Tokyo Imperial Gardens Tokyo, Japan	75
25	Yokota Air Base Fussa, Japan	475
28	Suzuka Circuit Amusement Park 2 performances Suzuka, Japan	400
29	Suzuka Circuit Amusement Park 4 performances Suzuka, Japan	1,350
30	Suzuka Circuit Amusement Park 3 performances Suzuka, Japan	469
May 1	Suzuka Circuit Amusement Park 2 performances Suzuka, Japan	325
2	Suzuka Circuit Amusement Park 2 performances Suzuka, Japan	450
3	Suzuka Circuit Amusement Park 2 performances Suzuka, Japan	800
5	Iwakuni Air Base Iwakuni, Japan	890
7	Beijing Exhibition Center Beijing, China	3,000
8	Beijing Exhibition Center Beijing, China	3,000

9	Beijing Exhibition Center Beijing, China	3,000
	Forbidden City Square Beijing, China	400
	Great Wall Outside Beijing, China	100
10	Cultural Theatre Shanghai, China	6,000
12	Hangzhou Theatre Hangzhou, China	4,000
	Hangzhou Theatre Hangzhou, China	4,000
14	Friendship Theatre Guanzhou, China	1,400
17	Tsuen Wan Town Hall N.T. Hong Kong	1,000
20	Chih Teh Hall Kaohsuing, Taiwan	1,800
22	Chung Shing Hall Taichung, Taiwan	1,600
24	Dr. Sun Yat-Sen Memorial Hall Taipei, Taiwan	2,600

DATE	FIRESIDES	AUDIENCE
April 24	Yokota Air Base Fussa, Japan	95
26	Nagoya West Stake Nagoya, Japan	700
May 1	Kyoto, Japan	125
16	Hong Kong Region, Hong Kong	750
18	Ward meeting, Hong Kong	200

DATE	TV/MEDIA APPEARANCES	AUDIENCE
May 1	Suzuka Circuit Amusement Park Taped at sites at park for national commercials Suzuka, Japan	1,000,000
9	Exhibition Center, Beijing China Show taped for national TV and Radio Peking	8,000,000
10	Shanghai, China Local TV taped show	4,000,000
12	Hangzhou, China Provincial TV taping and local radio	6,000,000
15	TV spot, Guanzhou, China	2,000,000
19	TV taping - CTS, Taipei, Taiwan	7,000,000
19	Press conference, Taipei, Taiwan	1,000,000
23	TV taping, CTV in Taipei, Taiwan	8,000,000
24	National TV taping of full show Taipei, Taiwan	7,000,000

DATE	SPECIAL APPEARANCES	AUDIENCE
May 10	Shanghai Dance Company exchange Shanghai, China	75
13	Hangzhou Song and Dance exchange Hangzhou, China	75

YOUNG AMBASSADORS (RANDY)
Regional Performances

DATE	SPONSOR/PERFORMANCE SITE	LENGTH	AUDIENCE
Oct. 18	BYU Alumni Telefest Summit International Studios Orem, UT	10 min.	500
Oct. 23	Westcon Sheraton Hotel Salt Lake City, UT	45 min.	120
Nov. 9	Sandy Cresent West Stake Union Middle School Sandy, UT	90 min.	900
Nov. 15	Provo Central Institute Provo High School Provo, UT	90 min.	600
Jan. 20	Duchesne Arts Council Duchesne High School Auditorium Duchesne, UT	90 min.	450
Feb. 21	American Numismatics Association Hotel Utah Grand Ballroom Salt Lake City, UT	60 min.	300
Feb. 28	Malad Idaho Stake Malad Elementary Auditorium Malad, ID	90 min.	625
Feb. 28	Malad Idaho Stake Malad Elementary Auditorium Malad, ID	90 min.	640
Mar. 1	Idaho Falls Music Club Idaho Falls Civic Auditorium Idaho Falls, ID	90 min.	1,500
Mar. 28	Lyman Wyoming Stake Lyman High School	90 min.	1,100
Apr. 7	Layton High School Student Gov. Layton High School Auditorium Layton, UT	90 min.	800

LAMANITE GENERATION
TOUR PERFORMANCE SUMMARY
Arizona
January 30 - February 9, 1986

No. in Group: 39

No. of Performances: 15

No. of Special Performances: 1

Total Audiences 12,495

Average Audience: 833

TV / Radio Audience: 0

DATE	SPONSOR / PERFORMANCE SITE	AUDIENCE
Jan. 31	Tuba City High School (2 assemblies) Tuba City, Arizona	700 700
Jan. 31	Tuba City Ward and Moencopi Ward Tuba City High School, Tuba City, Arizona	700
Feb. 1	Flagstaff Arizona Stake Coconino High School, Flagstaff, Arizona	700
Feb. 3	Snowflake High School Snowflake High School, Snowflake, Arizona	920
Feb. 3	Silver Creek Symphony Guild Snowflake High School, Snowflake, Arizona	920
Feb. 4	Kim Shelly Joseph City High School, Joseph City, Arizona	630
Feb. 5	St. Johns High School St. Johns High School, St. Johns, Arizona	1,200
Feb. 5	St. Johns Arizona Stake St. Johns High School, St. Johns, Arizona	700
Feb. 6	Mt. Sky Jr. High School (2 assemblies) Mt. Sky Jr. High School, Moon Valley, Arizona	1,000 1,000
Feb. 6	Moon Valley PTO and Lookout Mountain PTO Mt. Sky Jr. High School, Moon Valley, Arizona	675
Feb. 7	Tempe Arizona Stake McClintock High School, Tempe, Arizona	1,000
Feb. 8	Mt. View High School Mt. View High School, Mesa, Arizona	850
Feb. 8	Mesa Salt River Stake Mt. View High School, Mesa, Arizona	800

DATE	* SPECIAL APPEARANCE	AUDIENCE
Feb. 2	Flagstaff Arizona Stake - Fireside	500

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* Special appearance figures are not included in audience totals.

LAMANITE GENERATION
TOUR PERFORMANCE SUMMARY
South Pacific
April 17 - May 24, 1986

No. in Group: 44

No. of Performances: 33

No. of Special Performances: 19

Total Audiences: 27,405

Average Audience: 830

TV / Radio Audience: 1,290,000

DATE	SPONSOR / PERFORMANCE SITE	AUDIENCE
19	LDS Technical College Suva, Fiji Short performance following Magic of Fiji show	800
21	National Gymnasium Suva, Fiji Morning assembly program	800
21	National Gymnasium Suva, Fiji Afternoon assembly program, High School students	800
21	Suva Civic Auditorium Suva, Fiji	750
22	Suva Civic Auditorium (afternoon) Suva, Fiji	375
22	Suva Civic Auditorium (evening) Suva, Fiji	750
23	Nadi Civic Auditorium (evening) Nadi, Fiji	500
25	Sydney Opera House Sydney, Australia	2,700
26	Parametta Prison (30 minute show) Sydney, Australia	300
26	Exchange with McQuarie University students Sydney, Australia	75
28	Civic reception, Doncaster Town Hall Melbourne, Australia	50
29	Dallas Brooks Hall Melbourne, Australia	1,800

30	Dallas Brooks Hall Melbourne, Australia	1,900
May 2	Memorial Theatre Ballarat, Australia Matinee performance for school age and pensioners	150
2	Memorial Theatre (evening) Ballarat, Australia	200
3	Gelong Performance Arts Theatre	450
6	Church College of New Zealand (assembly) Templeview, New Zealand	700
7	Overnight at Porirna Marae Exchange with Maoris	50
8	Michael Fowler Center Wellington, New Zealand	800
9	"Bridge Pa" Marae Exchange with Maoris	75
9	Hastings Municipal Auditorium Hastings, New Zealand	1,000
10	Church College of New Zealand Auditorium Templeview, New Zealand	900
12	Church College of New Zealand Templeview, New Zealand	900
12	Waitomo Caves (impromtu performance) Rotorua, New Zealand	30
13	New Forum North Whangerei, New Zealand	750
14	Cultural exchange night Local ethnic groups in Auckland, New Zealand 30 minute show	1,000
15	His Majesty's Theatre Auckland, New Zealand	600
16	His Majesty's Theatre Auckland, New Zealand	800
17	His Majesty's Theatre (matinee) Auckland, New Zealand	250
17	His Majesty's Theatre Auckland, New Zealand	850

20	Cannon Activity Center BYU Hawaii Campus Laie, Hawaii	3,100
21	Ala Moana Shopping Center (1 hour show) Honolulu, Hawaii	700
22	Waikiki Shell Honolulu, Hawaii	2,500

DATE	* FIRESIDES	AUDIENCE
20	Samabula Chapel Suva, Fiji	800
22	Morning devotional with mission Suva, Fiji	50
23	Morning devotional with Suva 1st Ward Suva, Fiji	150
24	Greenwich Stake Center, Fireside Sydney, Australia	650
27	Fairfield Stake, Fireside Melbourne, Australia	1,000
May 4	Moorabin Stake, Fireside Melbourne, Australia	1,300
11	Church College of New Zealand Multi-stake Fireside Templeview, New Zealand	700
18	Manukau Stake Center, Fireside (5:30 pm) Auckland, New Zealand	1,600
18	Mt. Roskell Stake Center, Fireside (8:00 pm) Auckland, New Zealand	1,700
23	Hauula Seminary presentation	150
23	Laie Elementary School (30 minutes) Laie, Hawaii	400
23	Kahuku Elementary School (30 minutes)	400

*Firesides figures not included in audience totals.

DATE	MEDIA APPEARANCES	ESTIMATED AUDIENCE
21	15 minute radio interview Fiji Broadcasting Corporation, Suva, Fiji Morning talk show program	15,000
21	12 minute live radio interview 96 FM, Suva, Fiji	10,000
22	Radio interview Fiji Broadcasting Corporation Suva, Fiji	15,000
May 2	TV interview (Ron Simpson and 2 performers) Ballarat, Australia	100,000
2	Radio interview (Kookie Murray and Lynn Tyler) Ballarat, Australia	100,000
5	Press interview New Zealand Herald Auckland, New Zealand	
6	Media appearance, photo session Hamilton press Hamilton, New Zealand	
8	Media appearance, radio interview Call in show with Gary Fields Wellington, New Zealand	50,000
14	Press interview with North Island Advocate Whangerei, New Zealand	
15	Media/TV taping by New Zealand television (Maori programming) Taped program for "Top Half" and evening Maori news program, tape also run on English news program	1 million
15	Cast interviewed by Sunday Times music critic for story in Sunday paper (Auckland)	

DATE	TEMPLE
25	Temple session Sydney Temple Sydney, Australia
May 6	Temple session New Zealand Temple Templeview, New Zealand

LAMANITE GENERATION
Regional Performances

DATE	SPONSOR/PERFORMANCE SITE	LENGTH	AUDIENCE
Nov. 15	Star Valley Arts Council Star Valley High School Afton, WY	90 min.	840
Nov. 22	Lakeview III Explorer Post Mountain View High School Orem, UT	90 min.	300
Jan. 25	Snow College Eagle Club Snow College Activities Center Ephraim, UT	90 min.	1,200
Mar. 7	Kearns Utah East Stake Kennedy Jr. High School Kearns, UT	90 min.	1,000
Mar. 15	Ute Tribal Social Services West Jr. High School Auditorium Duchesne, UT	90 min.	550
Aug. 26	Springville World Folkfest ELWC Ballroom Provo, UT	10 min.	1,000